

Guitar World Presents #80

ALL HAIL THE PRINCE OF DARKNESS!

GUITAR LEGENDS

TRANSCRIBED!

Ozzy Osbourne

"FLYING HIGH AGAIN"

"OVER THE MOUNTAIN"

"MR. CROWLEY"

Black Sabbath

"THE WIZARD"

"WAR PIGS"

THE LEGENDARY
RANDY RHOADS

THE RISE & TRAGIC DEATH
OF A GUITAR GOD

HOW TO PLAY
HIS GREATEST SOLOS

RARE PHOTOS

BLACK SABBATH

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THE MADNESS!
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ZZY

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ZAKK WYLDE & TONY IOMMI

MIND-BLOWING PRIVATE LESSONS &
THE GREATEST RIFFS IN THE HISTORY OF METAL



GUITAR LEGENDS

889

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cover photograph by
paul nathin

DIARY OF A MADMAN

Guitar Legends pays tribute to the biggest rock legend of them all: Ozzy Osbourne. But before we begin our journey, let's hear from the great Ozz himself as he walks down memory lane with photographer Ross Halfin.

BY BRAD TOLINSKI

PHOTOGRAPHS BY
ROSS HALFIN



HE'S DROPPED HIS PANTS IN some of the world's finest hotel lobbies, partied with midgets, snorted an army of ants and pissed on the Alamo while wearing women's clothes. Okay, so Ozzy Osbourne is a little sick in the head; that hasn't stopped

him from writing some of metal's most enduring anthems and performing with the world's greatest hard rock guitarists. Do the names Tony Iommi, Randy Rhoads, Zakk Wylde and Jake E. Lee ring any bells?

Prince of Darkness, his new four-CD, 51-song box set, makes a serious attempt to capture both the madness and musicianship that make Osbourne what he is: one of the most beloved and enduring figures in the history of rock and roll. The set's first three discs feature most of the hits from his solo career ("Crazy Train," "Over the Mountain") and some of his more unusual collaborations ("Born to Be Wild" with Miss Piggy, "For

Heavens Sake 2000" with the Wu-Tang Clan). But it's the fourth disc that will arouse the most serious interest from fans. Entitled *Undercover*, it contains Ozzy's newly minted interpretations of his favorite classic rock songs, including the Beatles' "In My Life," King Crimson's "21st Century Schizoid Man" and the Rolling Stones' "Sympathy for the Devil." Performed with help from Alice in Chains guitarist Jerry Cantrell,

steel-guitar whiz Robert Randolph and Mountain's Leslie West, the 10-song set allows Ozzy to stretch out in ways he never has before. For example, who would've ever thought we'd hear the Big O sing a hot 'n' horny version of Mountain's 1970 classic "Mississippi Queen"?

In keeping with this nostalgic spirit, we thought we'd kick off this tribute to Ozzy by pulling out 25 years of photos taken by master photographer Ross Halfin and getting Osbourne's reaction to them. Sitting comfortably in the living room of his Buckinghamshire mansion, the legend enthusiastically pours over the images and shares his memories.





"THE 1978 TOUR WITH VAN HALEN

actually spelled the demise of Sabbath. They upstaged us every night. David Lee Roth would watch my moves, then the next night he would go on before me and use my moves so it would look like I was copying him. They were young and full of energy, and we were on our last legs."



"THAT'S ME ON MY HONEYMOON.
I got those teeth at the dentist, but they were very
brittle and they'd snap off all the time."



"THE MIDGET- HE'S DEAD.

He was an alcoholic
legless all the time. One
time, my roadie had to
carry him to our plane
because he was drunk.
He was kicking and
screaming, and some
woman started yelling at
the roadie saying, "You
can't treat that little man
like that!" The roadie
told her to fuck off, and
then the midget stopped
kicking and said,
"Yeah, fuck off!"



"THE WIFE MADE ME WEAR THIS,
and I fucking hated it! When I sweated, it would tight-
en up, and every night I'd end up with major ball rash."



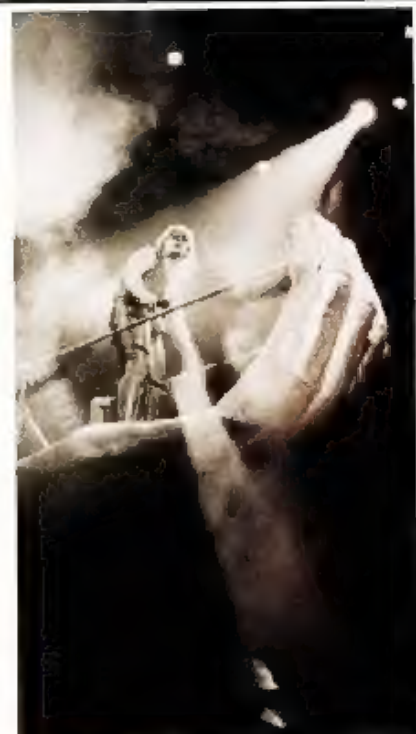
"THAT'S UGLY."

Pinned and stained.
[sarcastically] The
good old days! I used
to drink a shitload
of that stuff, it's a
miracle I'm alive."



"THAT'S TONY IOMMI"

with Eric May and Van Halen.
Tony is so underrated. He should
be up there with Eric Clapton and
Jimmy Page. He's responsible for
more kids picking up the guitar
than anyone. Randy Rhoads once
told me, 'You know, whenever any
kid comes to me for lessons, the
first thing they always ask is to
learn "Iron Man."'



"LAUGHABLE. The band was rigged with a slingshot that was supposed to shoot balls, tits, eyes and whatevs into the audience. Well, everything went wrong the night this picture was taken. I went to bigger the slingshot, but it had been on all day, so the elastic was stretched out. Instead of shooting the projectiles into the audience, it shot about 15 pounds of shit on top of me. It was the last time I used it."

"THIS PICTURE was taken in the days when Zakki used to wash."



"WHEN I LEFT SABBATH"

I thought my career was over and that there was only one place for me: the graveyard. Then I met Randy Rhoads. He and my wife's left boot pulled me out of my depression. Randy was so dedicated to his instrument that he would sometimes give lessons to the guitar players in the other bands we would play with."





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THE INCREDIBLE SAGA OF
OZZY OSBOURNE,

THE ENGLISH LAD WHO ROSE FROM DIRT TO BECOME
A THIEF, A ROCKER, A LOVER AND A SINNER—AND THE
FOREMOST HEAVY METAL ARTIST OF ALL TIME.

BY JEFF KITTS



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OZZY OSBOURNE WAS UP SHIT'S CREEK.

THE ONETIME LEAD SINGER OF METAL SUPERSTARS BLACK SABBATH HAD BEEN FIRED BY THAT BAND IN 1978, AND NOW, JUST ONE YEAR LATER, THE MAN WHO GAVE THE WORLD SUCH CLASSICS AS "WAR PIGS" AND "PARANOID" COULDN'T GET EVEN A NIBBLE FROM THE RECORD COMPANIES. OZZY LOOKED WASHED UP, BUT ALL THAT WAS ABOUT TO CHANGE.



REJECTED BY NEARLY every label, Osbourne finally found a supporter in CBS Records executive Tony Martell, who immediately signed him to a contract. Unfortunately, among CBS execs, Martell was pretty much alone in his enthusiasm for Ozzy. Sensing the company's disinterest, Sharon Osbourne, Ozzy's manager and future wife, arranged for a lunch meeting at the label's New York City offices in May 1981 as a way to introduce the staff to Ozzy and get them behind the project. Sharon had Ozzy bring two white doves to the meeting, which he planned to release as a gesture of goodwill. As the birds flopped around the room, Ozzy introduced himself to the 25 or so CBS executives gathered for the meeting. For a brief moment, Ozzy—a little buzzed from some cognac he'd downed earlier in the day—quit making the rounds and sat on the leg of a girl who worked in the publicity department. As the chords of "Crazy Train" roared in the background, one of the birds landed

"THE FINAL STRAW CAME WHEN I SHOT ALL OUR CATS. WE HAD ABOUT 17, AND I WENT CRAZY AND SHOT THEM ALL."
—Ozzy Osbourne

on the singer's knee. He picked it up and, without hesitation, put it into his mouth and bit off its head. The CBS suits, horrified at the site of the headless dove's carcass convulsing on a polished conference table, summarily dismissed Ozzy and Sharon. "We were asked to leave the building," remembers Sharon, who was herself shocked by the actions of her future husband.

Word of the incident spread quickly. Ozzy Osbourne, depraved rock and roll lunatic, was back in business.

These days, Ozzy Osbourne has it all:

a rock-solid marriage, three happy children, mansions on two continents, a clean bill of health and the abiding love and admiration of millions. But his almost bourgeois contentment is only a recent phenomenon. He has spent much of his tumultuous 30-year career contending with depression, various personal tragedies and a fierce drug and alcohol addiction. He's been to hell and back, the burn marks clearly visible in his occasionally blank stare, marked by a stutter and limp.

John Michael Osbourne was born in Birmingham, England, on December 3, 1948, the fourth of John and Jillian Osbourne's six children. His parents were factory workers, which meant that money, food and clothes, were, particularly for a family of eight, quite scarce. "I had one pair of shoes, one pair of socks—never wore underclothes—one pair of trousers and one jacket," says Ozzy. "That was it." Adds Sharon: "All six children slept in the

same bed, and they had no bathroom inside the home. He came from nothing."

Lacking the most basic amenities, Ozzy would regularly lose himself in the pounding beat and passion of rock and roll, which helped him imagine a more exciting life beyond his blue-collar hometown. "I loved music as a child, the magic behind rock and roll," says Osbourne. "My sisters would bring home Chuck Berry records, and I would sing and dance around the house. At night I would lie awake and fantasize about doing something really great."



Ozzy's impoverished existence may have been difficult, but the truth is that it was pretty much all he could expect, as he and his family lived a typical Birmingham life. His school days, however, were truly nightmarish. He was often tormented by bullies and, suffering from dyslexia, he consistently scored low grades. One of his regular abusers, an older schoolmate, was a guitarist named Anthony—a.k.a. Tony—Iommi, who would, years later, team up with Ozzy to form Black Sabbath. "I used to hate the sight of him," recalls Iommi. "I couldn't stand him, and I used to beat him up



Black Sabbath in the early Seventies; (from left) Bill Ward, Geezer Butler, Ozzy Osbourne and Tony Iommi

whenever I saw him. We just didn't get on at school. He was a little punk."

Ozzy left school at 15 and bounced from job to job, working for a time at a car-horn factory and in a slaughterhouse. By age 17, however, he was no longer earning an honest day's pay, having turned to a life of petty crime. Spending a few months in jail—he was caught stealing a television—was enough to make him rethink his career as a lawbreaker. He emerged from Winson Green prison with the letters "O-Z-Z-Y" tattooed on his knuckles, and a new determination to pursue a career in music.

In 1966, when Ozzy was 18, the Beatles were at the peak of their fame, and no rock and roll band had a more profound influence on him. Swept away by Beatlemania, Ozzy Osbourne knew what he wanted to do with his life. "The whole hysteria around the Beatles just sucked me in. I felt like it was my way out," says Ozzy. "I wanted to be a Beatle. I used to fantasize about stuff like one of the Beatles marrying my sister."

Armed with nothing more than his rather nasal singing voice and a small, 50-watt Vox P.A.

system purchased on credit by his father, Ozzy set out to form a band by placing an ad in a local music shop window. "In those days," he recalls, "if you had a P.A. system you were accepted as a singer whether you could sing or not, because nobody could afford the equipment."

First to respond to the ad was a local guitar player named Terence "Geezer" Butler. He and Ozzy formed a band called Rare Breed that broke up after two gigs. Soon afterward, two other local Birmingham musicians—Tony Iommi, Osbourne's old schoolyard antagonist, and drummer Bill Ward—saw Ozzy's adver-

They laugh in San
Bernardino, California,
1972



NEW YORK TIMES

usement and headed over to his house at 14 Lodge Road.

"It's pretty amazing, actually," says Iommi. "Bill and I were looking for a singer, and we spotted this advert that said, 'Singer looking for a gig. Cal. Ozzy at ...' I said to Bill, 'I know an Ozzy. It can't possibly be that one.' So we went to the address listed in the ad and knocked on the door. Sure enough, Ozzy appeared."

"I said to Bill, 'Forget it, forget it.' But Bill wanted to chat with him. We talked, but when we left I said, 'No way, Bill. I know him.' Three weeks later, we ended up together anyway. Life moves in mysterious ways."

With Tony handling all guitar duties, Geezer switched to bass by removing two strings from his guitar. Ozzy named the group the Polka Tulk Blues Band, and the foursome began learning blues covers and writing original material. The band quickly changed its name to Earth and hit the local blues clubs in search of gigs. Earth was a competent band, but no better than the countless other English groups then trying to imitate traditional black American blues. It became clear to Osbourne, Iommi, and the rest that local music fans were beginning to have enough of being force-fed mediocre blues and wanted something different.

Earth's response was to turn up the volume to frightening decibel levels and start playing heavier, more distorted riff-based material. The result when Earth took the stage at a local pub, audiences had no choice but to take notice.

"It used to drive us mad to think that we were up there working so hard, playing our guts out while all these guys were sitting around and chattering," says drummer Bill Ward. "So we turned up the volume louder and louder until it was impossible for anyone to have a conversation."

As their sound developed into a more blurring dirge, the band took on a new, more frightful persona that would further distance themselves from the local blues competition. Lyricist Geezer Butler suddenly turned his attention toward darker subjects, like nuclear war and the supernatural, while Iommi and his trusty Gibson SG produced one chilling detuned mudslide after another. It quickly became obvious to the band that a name change was in order.

As they headed into rehearsal one day, they noticed that the movie house across the street was showing the 1935 Boris Karloff horror classic *Black Sabbath*. "I asked myself, 'Why is there a line of people with money in their hands, paying to get the shit scared out of them? It's because people get a thrill out of being around evil.'"

While it was true that the band had struggled up to this point, in part due to its lack of direction, it was equally clear that changing its name to Black Sabbath amounted to a very shrewd decision. Though most of England's record companies evinced no interest in releasing Sabbath's first album recorded toward the end of 1969, in eight hours, for a mere 1,500 American dollars—the Vertigo label had the foresight to release it (in February 1970) and was soon reaping the benefits as rock fans throughout the world embraced Sabbath as the perfect antidote to Sixties flower power. "The whole hippie thing was still happening around that time," says Ozzy. "and for us, that was bullshit. We lived in a dreary, polluted, dismal town in Birmingham, and we were angry about it. And that was reflected in our music."

No doubt due to the music's demonic nature and unforgiving heaviness, radio wanted no part of Sabbath, and the critics lambasted them at every turn. Yet their debut album sold well, eventually reaching Number 8 on the J.K. chart and Number 23 in America. For the first time in his life, Ozzy was a success, and money started coming in, if at first slowly. With his first royalty check, he gave his mother 50 pounds, then took the rest and bought a pair of shoes and a bottle of cheap cologne, "because I hated the way 'some-fod' ..."

As Sabbath grew in popularity, the band's—particularly Ozzy's—drinking and drug habits worsened. "We had money to burn and booze coming out of our ears," says Ozzy.



Black Sabbath onstage in 1974

Later Sabbath albums like *Purported* (1970), *Master of Reality* ('71), *Vol. 4* ('72), and *Sabbath Bloody Sabbath* ('73) broke the band wide open, earning it international superstar status. But there was a steep price to pay for all the fame: the band members adopted wild lifestyles and rampant substance abuse that began to undermine their creative output. Ozzy remembers the atmosphere surrounding the recording of *Vol. 4*, an album which, save for a few gems like "Snowblind" and "Supernaut," is widely regarded as a convoluted mess. "When we did that album it was like one big Roman orgy. We'd

"I HAVE NO REAL REGRETS EXCEPT THAT I WASN'T UP TO KEEPING RANDY FROM GETTING ON THAT PLANE."
—Ozzy





Ozzy during recording sessions for the first Black Sabbath album in January 1970

be in the Jacuzzi all day doing coke and every now and again we'd get up to do a song."

Tony Iommi recalls one particularly notorious incident from around this period: "We were all in an elevator in this really plush hotel, and Ozzy decides to take a crap. As he's doing it, the elevator is going down to the reception floor. The door opens suddenly—and there's Ozzy with his pants around his knees. And all these people in fur coats are just staring at him with their mouths open."

Clearly, Ozzy and Sabbath were riding high, living the wild rock and roll life they had always dreamed of. Unbeknownst to them, all was not right with their financial affairs. Despite selling millions of records, the members of Sabbath realized they were broke, in 1974.

thanks to years of mismanagement. Down, but far from out, the band took to managing itself for a while and eventually hired a well-heeled English manager named Don Arden. His introduction to the fold had only a marginal effect on the band's career, but it did mark a turning point in Ozzy's personal and professional life. Arden's 18-year-old daughter, Sharon, worked in his management company as a receptionist, and it was she who would eventually spearhead Ozzy's solo career and be the rock in his otherwise unstable life.

He frightened the life out of me," Sharon says of her first meeting with Ozzy. "He had on a pajama top, no shoes, and was wearing a laurel on a string around his neck. That was his idea of jewelry. But we kept meeting

on a regular basis, and after a while I found him to be very sweet and very funny. He was like a little puppy—very vulnerable."

Ironically, it wasn't long after Sabbath began working with Don Arden—and Ozzy began talking for his daughter—that the relationship between the band and its frontman began to unravel. As evidenced by the musically disjointed and poor-selling album *Technical Ecstasy* (1976), Sabbath were losing their focus as a band, a circumstance that more than likely was the product of a lethal combination of the group's recent mass success, managerial distractions, and excessive drug use. As Ozzy grew more distant and disinterested in making music with Sabbath, the band's frustrations neared the boiling point. "We had totally lost our way by that point," says Iommi. "And we were all into drugs, not just Ozzy. It was taking longer and longer to make records."

Ozzy received a crushing blow in 1977 when his father died, sending the singer into a severe state of depression. Unsure of whether he wanted to continue with his career, Ozzy actually quit Black Sabbath for a brief period while the band was writing material for its next album *Never Say Die!* He returned two days before recording began but refused to sing any of the material written in his absence. "We ended up having to write in the day so we could record in the evening, and we never had time to review the tracks and make changes," says Iommi. "As a result, the album sounds very confused."

Though Ozzy had returned to complete the album and subsequent tour, it was clear to Tony and the rest of Sabbath that the time had come to replace Ozzy. "We knew we had to bring in somebody else," says Iommi. "Geezer and Bill would say to me, 'Either Ozzy goes, or we go.' At that point, Bill was becoming the businessman of the band, with his briefcase and his haircut, and he fucking goes and tells Ozzy, 'Tony wants to get rid of you.'" He laughs. "Ozzy always thought that I fired him on my own, when it was really the other two who wanted him out. But I wasn't too pleased with Ozzy, either."

Ozzy had battled depression on and off for most of his life, but being fired from Sabbath brought him to his all-time lowest point. "I wasn't just depressed," remembers Ozzy. "I was suicidal. I stayed in a hotel room in Hollywood for six months and never opened the drapes. I lived like a sloth."

With his body ravaged by excessive drug and alcohol intake, his psyche near the breaking point and his personal wealth all but gone, Ozzy—who was now pretty much alone in the world—desperately needed a savior. He got it one day during the summer of 1979 when Sharon Arden came to his hotel to collect the



\$500 a mutual friend had given Ozzy to hold. Of course, Ozzy had long since blown the money on booze and drugs, and Sharon was furious. Yet somehow her anger was overshadowed by her fondness for Ozzy and her conviction that he could still revive his sagging career. "I would lecture him like a school teacher about the way he was living," says Sharon. "I told him he had to pull himself together, and he did."

"She saved my life," says Ozzy.

~~~~~

With Sharon's prodding, Ozzy geared himself up for the next phase of his career: that of a solo artist. For Sharon, still working for her father, Ozzy's solo venture was the opportunity she had been looking for to strike out on her own as a rock manager. "I never had any doubts about Ozzy going out on his own," says Sharon. "He just has this natural gift to entertain."

Rejuvenated, Ozzy began holding auditions in the fall of 1979 in Los Angeles. After hiring former Uriah Heep guitarist Lee Kerslake and former Rainbow bassist Bob Daisley, all that remained for Ozzy to find was a guitarist.

Randy Rhoads was a 23-year-old local guitarist who had recorded two albums with L.A. rock outfit Quarter Riot (released only in Japan) and had come to the audition on the recommendation of Dana Strum, a friend of Sharon and Ozzy's who later became the bassist for the group Slaughter.

"When Randy first walked in, I thought he was a guy in drag," recalls Sharon. "He was so beautiful and so tall." While these were hardly the physical attributes Ozzy was looking for in a guitarist, Randy walked into Ozzy's L.A. hotel room, fired up his Charvel guitar and let loose with a blazing fury of classical runs and hard-edged riffs. His physical grace and demonic speed floored Ozzy, who, despite being in a "degenerate" condition, almost immediately knew that he had found the last piece of the puzzle. With his band together, it was time for Ozzy to show the world that he could be an even more potent performer on his own than he was during his years with Sabbath.

He had a lot of help. It wasn't long before Ozzy and Randy became close friends, something Ozzy had lacked during his Sabbath tenure. Their relationship was even stronger

# jake e. lee

## HOW TO SUCCEED WITH YOUR REALLY WHAMMYING

BY JENNIFER BARNES

After a decade of being more than just a rock star, Jake E. Lee is now a household name. In 1990, he became the first guitarist to be named "Guitarist of the Year" by *Rolling Stone*.

Lee's success is a result of his unique sound, which combines the heavy metal of his father, Ozzy Osbourne, with the hard rock of his mother, Sharon Amery. Lee's music is a perfect blend of the two, and it's this that has made him a star.

Lee's first solo album, *Art of Shredding*, was a huge success, selling over a million copies. It was a testament to his talent and his father's influence. Lee's music is a perfect blend of the two, and it's this that has made him a star.

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Jake E. Lee, son of the famous Ozzy Osbourne, is a rising star in the rock world.

Lee's success is a result of his unique sound, which combines the heavy metal of his father, Ozzy Osbourne, with the hard rock of his mother, Sharon Amery. Lee's music is a perfect blend of the two, and it's this that has made him a star.

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STYLING: JENNIFER BARNES  
HAIR: JEFFREY M. LEE  
MAKEUP: JENNIFER BARNES  
DRESS: JENNIFER BARNES  
SHIRT: JENNIFER BARNES  
PANTS: JENNIFER BARNES  
SHOES: JENNIFER BARNES  
ACCESSORIES: JENNIFER BARNES  
GUITAR: JENNIFER BARNES  
MICROPHONE: JENNIFER BARNES  
STAND: JENNIFER BARNES  
LIGHTS: JENNIFER BARNES  
BACKGROUND: JENNIFER BARNES  
FRONTIER: JENNIFER BARNES  
JESSE: JENNIFER BARNES  
78



when it came to work: feeding off each other's distinctly different musical sensibilities—Ozzy's flair for coming up with good hooks, Randy's disciplined virtuosity—they made a magical duo. "Since Randy was a guitar teacher, he had a lot of patience and would give me the time to come up with ideas," says Ozzy.

Whereas Black Sabbath would just say, "Okay, here's a riff. Put a vocal line here."

Though Ozzy was still far from clean and sober at this point, he did have more fire than booze in his belly. With Randy at his side, Ozzy regained his confidence and, in March 1980, recorded his debut solo album. Released in September of that year on Don Arden's Jet Records label (distributed through CBS), *Blizzard of Ozz* quickly became a benchmark album for Ozzy. Despite its creepy Sabbath-esque cover image depicting a red-caped, demon-possessed Ozzy wielding a crucifix, *Blizzard of Ozz* was a markedly different animal from anything by his former band, offering a cleaner and more sophisticated alternative to Sabbath's trademark sludge. But it did rock in a serious way, proving to be a far righter and more substantial effort than anything Sabbath had done in years.

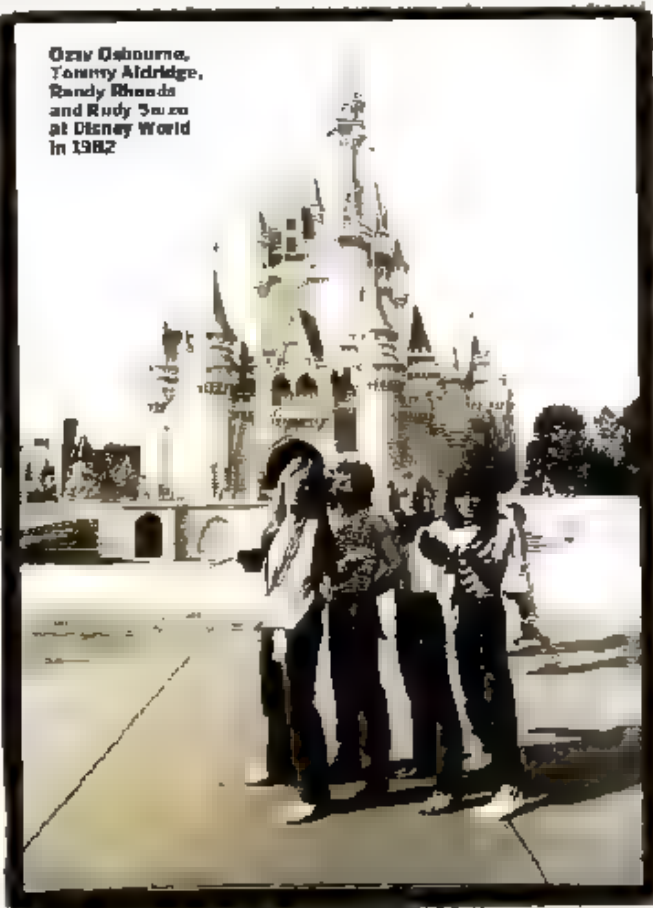
Young female metalheads who had no use for Sabbath's monolithic brutality suddenly gravitated toward Ozzy's melodic, radio-friendly hooks on songs like "Crazy Train" and "I Don't Know," while the guitar community embraced Randy's blistering neoclassical fretwork and gothic pop compositions. *Blizzard of Ozz* spearheaded a new era in metal and put Ozzy at the top of his game. Ultimately, it sold more than four million copies.

His good fortunes continued the following year with the release of *Diary of a Madman* also on Jet/CBS Records. For this album, *Blizzard* drummer Kerliane and bassist Daisley were replaced by Tommy Aldridge, formerly the drummer with Black Oak Arkansas, and Rudy Sarzo, who had played in Quiet Riot with Randy. To some, *Diary*—with its thunderous opening track, "Over the Mountain," and the Rhoads showcase "Flying High Again"—was an even stronger album than its predecessor. It posted equally impressive sales figures.

"When we were recording, he would disappear into the studio for days," Ozzy says of Rhoads. "I'd ask him what he was doing and he would say, 'I'm working on this solo and I still can't get it.' Finally, it would come to him, and he would call me and say, 'Listen to this!' It would always tear my head off."

By this point, Ozzy and Sharon were inseparable, as business partners and lovers, but there remained one enormous impediment to

Ozzy Osbourne, Tommy Aldridge, Randy Rhoads and Rudy Sarzo at Disney World in 1982



their happiness. Ozzy was still married to Thelma Riley, a local Birmingham girl with whom he had two children, Jessica and Louis. As time wore on, Ozzy and Thelma's relationship grew strained, no doubt due to Ozzy's long stretches away from home and his continued substance abuse. "I was taking drugs so much I was a wreck," recalls Ozzy. "The final straw came when I shot all our cats. We had about 17 and I went crazy and shot them all. My wife found me under the piano in a white suit, a shotgun in one hand and a knife in the other."

The *Diary of a Madman* tour was a smashing success, but Ozzy's excesses were nearing dangerous proportions. The heavy metal hero adored by millions of youngsters, rapidly degenerated into every mother's nightmare.

It wasn't uncommon for Ozzy to spend an entire night after a show drinking, which is what he did one night in January 1982, while on a tour stop in San Antonio, Texas. Sharon, in an effort to keep Ozzy confined to the hotel, hid all of his clothes. At 7 A.M., frustrated by his captivity, Ozzy put on one of Sharon's dresses and a pair of high heels and headed outside. Some time that morning, he stopped to urinate on an old wall. It turned out to be part of the Alamo, site of a legendary 1836 battle between Texans and the Mexican army. Ozzy was promptly arrested and barred from playing in San Antonio for the next decade.

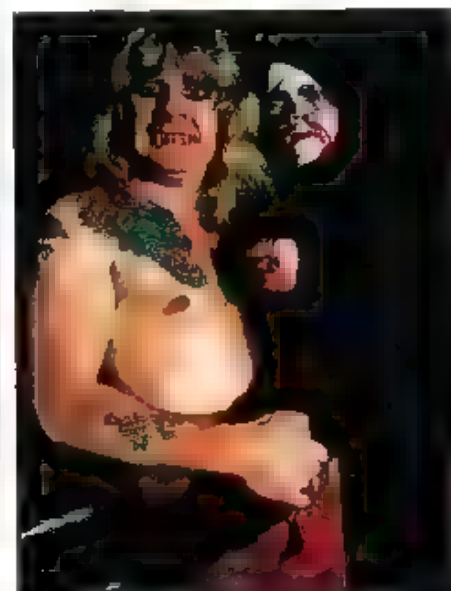
During a concert later that month in Des Moines, Iowa, a fan hurled a dead bat up on stage. Thinking it was a toy, Ozzy picked it up and bit off its head. He was rushed to the hospital after the show as a precaution and had to receive preventative rabies shots for the next few weeks. *Diary of a Madman*, indeed.

For a period of five years, Ozzy's life had ping-ponged between tragedy and triumph—the death of his father, his firing from Black Sabbath, his resurgence as a heavy metal icon, his ongoing battle with drugs and alcohol, and so on. But it all paled in comparison to the catastrophe that struck on March 14, 1982: the day his best friend and musical inspiration, Randy Rhoads, died in a freak plane crash in Leesburg, Florida. Sharon recalls the events surrounding the incident:

"It was an overnight drive to Orlando, where we were scheduled to play at the Rock Super Bowl XIV festival, with Foreigner and LFO. We had to go past the home of the bus driver, Andrew Aycock—he lived at this place called the Flying Baron Estates. The buses were kept there, and he needed a couple of spare parts. We pulled into this

area, and there was a small landing strip with some small aircraft. There was a big green field, three houses and the airport."

Ozzy and I were asleep on the bus. There was also [bassist] Rudy Sarzo, [drummer] Tommy Aldridge, Randy, Ozzy, a tour manager named Jake Duncan, [keyboardist] Don Arzy, the bus driver's ex wife and Rachel Youngblood, who was a 58-year-old lady who took care of all the band's clothes and cooked





for them. She was a great friend of ours.

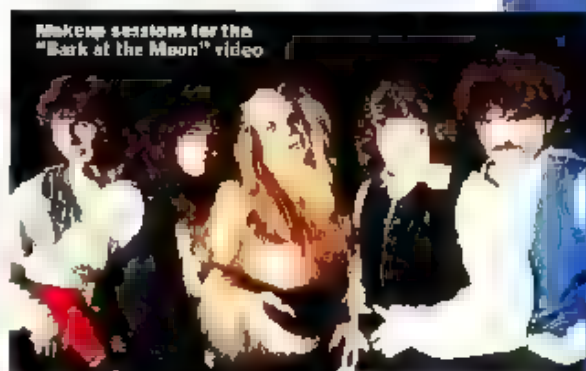
"It was about nine in the morning. Don Afrey and the bus driver were awake and they saw the planes. It turns out that the bus driver was also a pilot, even though none of his paperwork was in order. We also learned later on that he had been in a previous crash where a young boy was killed. Anyway, Don asked the driver, who apparently took one of the planes from the compound without permission, to take him up for a ride. So they go up for a while and land. Don then comes back in the bus and wakes everybody else up to go on the plane. Well, nobody else would go except Randy and Rachel. They went up, and the bus driver's ex-wife was standing outside the bus, watching. And then, before you knew it, the plane came down and went right through the bus and into one of the houses.

"Ozzy and I woke up, the back of the bus crushed down on us, and we had no idea what was happening. I ran to a nearby house to call for help, and it turned out that the owner of the house was also the owner of the plane. He and his wife just sat there, not offering to help and refusing to believe that a house across the way was on fire.

"It was just a horrible scene. The house was on fire, airplane pieces were scattered all around, the bus was destroyed and there was blood and bodies everywhere. There was nothing left—the pilot died, Rachel died, and Randy died. Instantly.

"The whole thing will always be a mystery to us. Randy was terrified of flying! What would make him go up there? Ozzy and I will wonder about it until the day we die. In my opinion, there was more going on. In the autopsy report, they found cocaine in the bus driver's system, a considerable amount, and of course he had been fighting with his ex-wife. I think for that one instant, while flying, he looked down at his ex-wife and said, 'forget this,' and tried to kill her. Why Randy and Rachel—who, incidentally, didn't even like each other—had to be on that plane, though. It was just a horrific day."

Though Ozzy prefers to not discuss the bizarre circumstances surrounding Rhoads' death, he is quick to acknowledge Randy's brief but undeniable impact on the rock guitar community: "He was an exceptional musician, a dedicated guitarist, and he was always fun to be around."



Makeup sessions for the "Bark at the Moon" video

says Ozzy "He could be so shy, but then people would hear him play and he'd blow them off the face of the earth. If he were still here with us, he'd be at the forefront of what guitarists were doing. He'd be the leader. Not a day goes by that I don't think about him."

Though clearly devastated and uncertain of his future as a solo artist, Ozzy made immediate plans to return to the road. For one thing, he needed the money that a lengthy summer tour would generate ("After selling 5.5 million copies of the first album, Ozzy only received \$15,000 in royalties," says Sharon, referring to Ozzy's unfavorable contract with her father's record label). For another, it was a form of instant therapy to help him cope with Randy's death. "Getting back on

the road was the only thing we could do at that point," says Sharon. "If we had stayed home and done nothing, the band would have fallen apart. I never would have been able to get Ozzy back onstage again."

Says Ozzy, "When Randy got killed, I said to Sharon, 'I can't keep doing this.' And she said 'Yes you can. If Randy was alive, this is what he would want you to do.' So I decided the best thing to do would be to get back out on the road. And it wasn't the most amazing show, but we did it."

Finding a suitable replacement for Rhoads was not an easy task for Ozzy. First to be approached was ex-Thin Lizzy guitarist

Gary Moore, who was also managed by Sharon, but he declined. Michael Schenker volunteered, but his asking price was too high, especially in view of Ozzy's financial troubles. Then, as singer Ian Gillan disbanded his own outfit, Gillan's guitarist, Bernie Tormé, was tapped by Ozzy to replace Randy on the tour. But Tormé, a disciple of the Hendrix school of blues-based rock guitar, was clearly not the right man to fill Rhoads' stylistic shoes. "Bernie was okay, but Randy wasn't dead a month, and it's a hard thing for any guitarist to be in that position," says Ozzy. "I wouldn't have done it." After a few weeks, Tormé told Ozzy he was planning to leave the tour, and Ozzy found himself once again in search of a new guitarist.

Longtime Night Ranger guitarist Brad

Gillis tells how he, at the time a 24-year-old Californian, was suddenly thrust into the spotlight as Randy's second replacement. "I was with the band Ranger before we were Night Ranger, and we were looking for a record deal. But we weren't doing very many gigs, so just to keep busy I put together another rock band called the Alameda All Stars. We played around California, and during the shows we would do two Ozzy songs 'Flying High Again' and 'Mr. Crowley.' About two weeks after Randy died, a friend of mine who also knew [Ozzy's drummer] Tommy Aldridge told Tommy about me, and Tommy told Sharon and Ozzy. Next thing I know, I get a call from Sharon asking me to fly out

**"WE TOLD THE AUDIENCE THAT OZZY HAD FOOD POISONING AND THAT WE'D TAKEN HIM TO THE HOSPITAL, BUT REALLY HE WAS JUST PASSED OUT IN THE BACK OF THE BUS."**  
—Brad Gillis

to New York for an audition. I had about two days to learn the entire set list. I thought it was going to be a rigorous audition process, but when I got there, it was just me.

For the next five days, Gillis traveled with the band, watching the shows, learning the set and practicing for 10 hours a day. Finally with Tormé about to leave, Ozzy asked Gillis if he was ready. Their first show together was in Binghamton, New York, "one of the scariest nights of my life," says Gillis. "I pretty much pulled off every song that night except 'Revelation (Mother Earth),' which starts off slow

then picks up speed somewhere in the middle—and I came in one verse too early. Ozzy looked over at me after realizing that I was in the wrong section, and I quickly had to recover and find my place. After that show, everyone congratulated me for doing a good job, and Ozzy came over to me and said, 'We won't screw up on "Revelation" anymore, will we?' And I said, 'No we won't.' "But it was tough in the beginning for me. A lot of the fans out there were holding up 'Randy Lives!' signs and giving me the finger and stuff. But they came around eventually."

In July 1982, Ozzy and Sharon were married in Maui, Hawaii. Gillis recalls the celebration: "That was a trip. They had a little Hawaiian band playing at the reception; a couple of acoustic guitars and a two-piece drum kit. And we got up and did 'Paranoid' on acoustic guitars, with Rudy Sarzo playing an upright bass and Ozzy singing in his little wedding outfit!"

With his new marriage, the successful continuation of the tour despite Randy's death

Brad Gillis in 1983





and both *Blizzard of Ozz* and *Diary of a Madman* climbing back up the charts, things were clearly going well for Ozzy. Yet, despite all the good fortune in his life, Ozzy's drinking and drug abuse had once again spun out of control.

"I remember we had to cancel a show in Santa Ana, California, because Ozzy pretty much couldn't play the gig," Gillis recalls. "We told the audience that he had food poisoning and that we'd taken him to the hospital, but really he was just passed out in the back of the bus. He was drinking a lot in those days and dabbling in other things, and we helped him out as much as we could by being supportive. And things were going good for him. All the shows were sold out and the records were selling, but he was still depressed over Randy's death. He needed real help to pull him through this."

Around this time, Sharon and Ozzy were desperately trying to break free from the financially constricting contract Ozzy had with her father and Jet Records. "My father used to take 90 percent and give the artist only 10 percent," says Sharon. But Arden wouldn't budge, aware that letting Ozzy go would mean losing millions of dollars in potential income. A vicious legal battle between Sharon and her father ensued, and while the two had not exactly seen eye-to-eye since her departure from his company a few years earlier, this power struggle led to the final break in their relationship—professionally and personally. Eventually, after paying Don Arden \$1.5 million for Ozzy's contract and delivering one last album to fulfill the artist's contractual obligations to Jet Records—1992's live *Speak of the Devil*, which featured only Black Sabbath songs recorded on the current tour—Ozzy and Sharon's dealings with her father and his company were over. While this was considered a victory within the Osbourne camp, it's clear that certain scars still have not healed. Asked if her father is still alive today, Sharon's icy response is, "Yes he is, unfortunately."

Not long after the release of *Speak of the Devil* with the successful world tour winding to a close, Gillis felt that the time had come to leave Ozzy's band and return home to pursue a career with his own band.

"When Night Ranger finally got a record deal, I had to make a choice," he recalls. "I had spent many years with those guys, and I was more comfortable in a band situation than being a sideman. So I told Ozzy and he was cool about it."

"I'm forever indebted to Brad because he put his own project on hold so he could come out and help me on the tour," says Ozzy. "And when he was ready to leave," said, "You should go with your heart, Brad, because you don't owe me a thing. If anything, I owe you."

For the fourth time in little over three years, Ozzy was in need of a new guitarist. Again, he enlisted the help of Dana Strum, the man responsible for introducing Ozzy to Randy Strum handpicked 25 guitarists from

QW When you come down in rock and roll, what goes through your mind?

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QW When you come down in rock and roll, what goes through your mind?



because it's really melodic and it has a lot of fire, which is what I want to play. But I don't want to play it like a guitar hero. I want to play it like a guitar player."

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around the L.A. area and sent tapes, pictures and bios of each to Ozzy. One of the candidates was 24-year-old Jake E. Lee, who'd been sitting idle since leaving his band Rough Cutt three months earlier.

"George Lynch [*of Dokken*] actually got the gig before I did," recalls Lee. "He went on the road with Ozzy's band for about two weeks to watch and learn the material. I figured that George had it, but then Dana called me and said that Ozzy wanted to audition me and Mitch with the band. So a few days later we went to S.I.R. Studios in New York for the audition. Mitch went first, I went second, and after I played Ozzy came up to me and said, 'If you want it, you got it.' Then George walked in and Ozzy turned to him and said, 'You've lost the gig. It's his,' and walked away. I've seen Ozzy fire a couple of people, and it's never pleasant."

Though they would work together for only a few years and eventually part under not-so-amicable circumstances, it was clear that Ozzy

had made yet another marvelous discovery in Jake E. Lee. Their first album together, 1983's *Bark at the Moon*, showcased Lee's fiery shred ability and penchant for wah-wah-saturated leads and razor-sharp metallic riffing, making him the ideal successor to Randy Rhoads and an important figure in the evolution of Eighties rock guitar. His flashy showmanship both as a player and performer radiated a confidence that quickly endeared him to Ozzy's fan base—though Ozzy himself was hardly tickled by Jake's cocksure attitude.

As one might expect, Jake, too, has less-than-favorable recollections of his time working with Ozzy: "He was fucked-up and drunk most of the time—pretty much for the whole four years I was with him. He would guzzle whole bottles of Cognac—I never saw anyone drink like him. It created a lot of communication problems between Ozzy and the rest of the band. There were plenty of nights where he'd knock on my hotel door at three o'clock in the morning, get me out

of bed, tell me to plug in my guitar and turn on the tape recorder and he'd start trying to tell me about this idea he had for a song, but it would be all mumbling and incoherent. And he'd get really pissed off at me because I couldn't understand what he wanted me to do."

Ozzy's drug and alcohol consumption were at an all-time high during his years with Jake E. Lee, sending his health into decline and his weight into the stratosphere. (He ultimately reached 220 pounds, which, he says, was "all from beer.") In the liner notes to his 1986 album, *The Ultimate Sin*, Ozzy thanked "old friends at the Betty Ford Centre."

"There was one show that I'll always remember," says Jake. "It was at some outdoor festival somewhere, and Ozzy and Sharon had gotten into a big argument before the show, and she took off with the kids on the tour bus. Ozzy drank so much that day that he was totally fucked up by showtime. He put on one of Sharon's dresses, some high heels and a big, flowery sun bonnet and put on some lipstick. We started the first song, and halfway through Ozzy just quit singing. Then he started telling the audience about how he and Sharon had had a fight, and that she had left him, and what was he going to do? The tour manager was off to the side of the stage, yelling at me to start the next song, so I did. And Ozzy got real pissed. He made me stop playing, and then he started telling the story again. A couple of the road crew guys came out and took Ozzy off the stage, and the band left, too. I don't think the crowd was too pleased about it."

—OZZY—

On March 19, 1987—exactly five years after Randy Rhoads' death—Ozzy released the *Tribute* album, a collection of never-before-heard live music (from a 1981 Canadian performance) featuring the late guitarist. "After Randy's death, I just wanted to hold on to the material," remembers Ozzy. "It was locked away in a vault. I didn't want to hear it, I didn't want to even know about it. When we found the recording years later and listened to it, it only took about a minute and we were devastated. It was that good. Any initial fears or worries we had about putting the record out were put to rest that fast. People just had to hear it hear Randy play. That's all I could think. This is actually the only official recording of us live with Randy. That's why it's special."

Soon after the release of the *Tribute* album, Jake E. Lee was relieved of his position in Ozzy's band. ("Ozzy started telling people that I didn't want the *Tribute* album to come out, but that was never true," says Jake. "I think it was just his way of trying to justify firing me, because there really didn't seem to be a reason.") Ozzy was in need of a guitarist yet again. Only a few months would pass before he would make yet another discovery: this time a 19-year-old unknown from New Jersey: Zak Wylde.

With his bel bottoms, Con federate-flag guitar and screeching shit-lucker licks, Wylde was

Zak Wylde with Ozzy in 2001





a fresh face on the guitar scene, a grungy, unbridled combination of Rhoads' skill and Lee's flashiness, yet clearly his own player. Though Zakk ceased being an official member of Ozzy's band in 1995 ("He was negotiating with Guns N' Roses, had his Pride and Glory project going and said he wanted to tour with me," says Ozzy. "He obviously didn't know what he wanted to do, so I made up his mind for him."), his trademark squeaks and squeals and churning metal riffs grace the last three Osbourne studio albums, *No Rest for the Wicked* (1988), *No More Tears* (1991) and *Ozzmosis* (1995). Today, Ozzy is taking a wait-and-see approach as to which musicians he selects for touring and recording. "I'm at a point in my life now where I don't have to have a permanent band," says Ozzy. "The beauty of being Ozzy is that it doesn't matter who I get up there with, as long as I get up there."

It's been 30 years since Ozzy first picked up a mic with Black Sabbath, a dizzying career in which he has frequently scaled the heights of heavy metal stardom—and hit rock bottom just as often. "I haven't sat on my ass all these years picking up royalty checks off a conveyor belt," says Ozzy. "I've worked damn hard to get



A reunited Black Sabbath in 1999

where I am." Today, he has few battles left to fight. Drug-free since 1991, Ozzy continues to lead a healthy lifestyle that includes an intense daily workout regimen (his weight is back to its normal 165 pounds). He even recently triumphed over one of his last remaining vices: nicotine. "I've done all kinds of drugs, but cigarettes are one of the most addictive things I've ever put into my body."

His annual Ozfest tour continues to be one of the highest grossing summer packages, knocking Lollapalooza from its perch as the festi-

val du jour. Ozzy is currently putting the finishing touches on a new project with a reunited Black Sabbath: a live recording of two shows the band played last December in its hometown of Birmingham, England. The album, set for release this fall, will also feature two new studio tracks, a possible sign that a full Black Sabbath reunion album is on the way. "It's so nice," says Ozzy, "especially after all the hostility, the anger and the bad things we've said about each other over the years, to come full circle and be friends again."

His career is on track, his financial status and family life are secure, his health is no longer in question and he's even recon-

ciled with his former sparring partners in Sabbath. Clearly, the madman side of Ozzy Osbourne has been laid to rest, along with a few headless winged creatures and a house full of short-tinned cats. He's survived all his battles and come out on top, at ease with the many misfortunes it's been his misfortune to endure... well, almost.

"I have no real regrets," says Ozzy, "except that I wasn't up to keeping Randy Rhoads from getting on that plane. I'm no Superman, no person from another planet. I'm just a lucky guy."

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# CRAP IN TRUCK

HIS RISE WAS METEORIC SWIFT, BRILLIANT AND ALL-TOO BRIEF. IN MARCH 2002, ON THE 20TH ANNIVERSARY OF HIS DEATH, GUITAR WORLD PAID TRIBUTE TO **Randy Rhoads**, THE GROUNDBREAKING GUITARIST WHO HELPED OZZY OSBOURNE GET HIS CAREER ON TRACK.

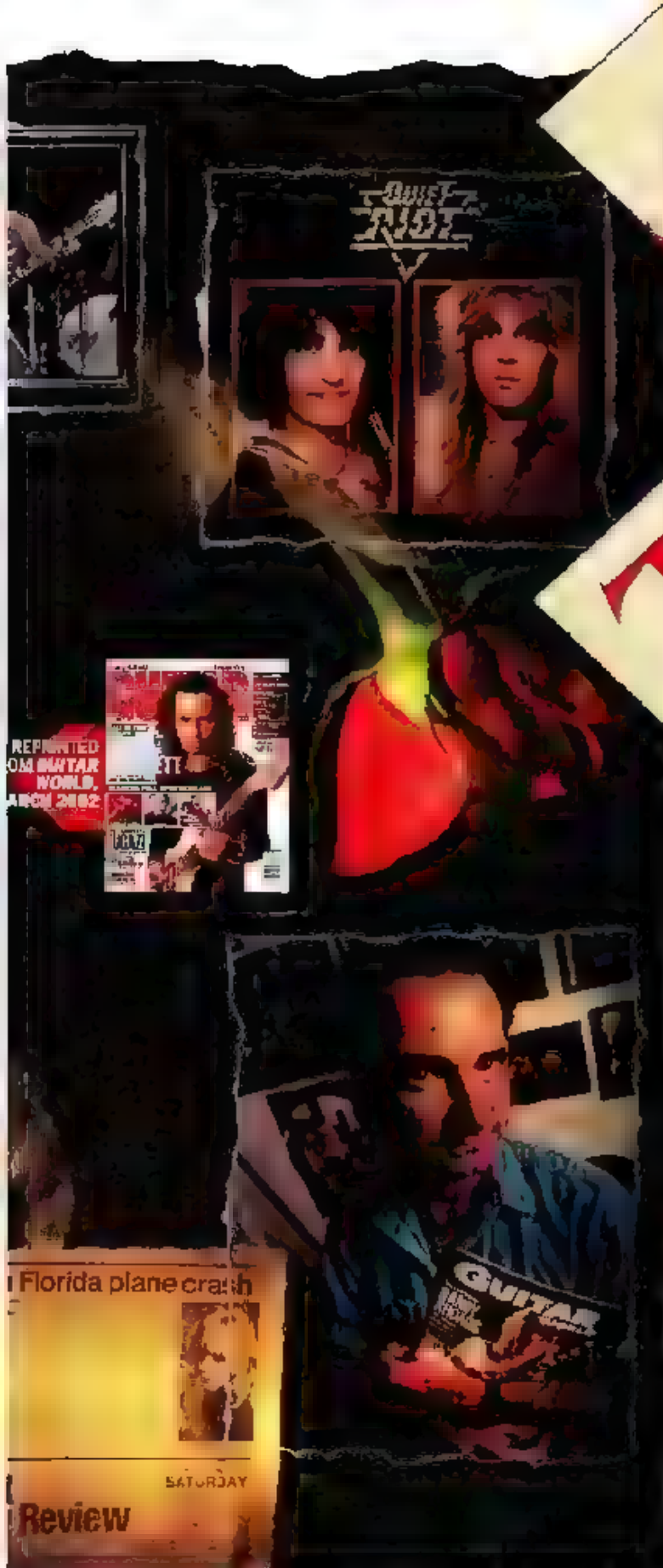
by  
**alan di perna**

**"THERE ARE SOME PEOPLE WHO ARE LIKE A SHOOTING STAR. They come and hit the planet and explode into a beautiful rainbow of colors. Then they shoot off somewhere else. And that was the life of Randy Rhoads."**

Ozzy Osbourne waxes uncharacteristically poetic on the subject of Randy Rhoads. The legendary guitarist was just 25 years old when he died in an airplane accident on March 19, 1982, while on tour with Ozzy's band. These days, Osbourne is a metal icon: as gore-head for the annual Ozzfest, he's become a tattooed patriarch for a whole new generation of hard music fans, but things were very different when the singer first met up with Rhoads in 1979. Ozzy had just been fired from his original band, Black Sabbath. For all intents and purposes, he was holding a one-way ticket to Palookaville.

"I was a drunker, drugged-out, fucked-up slob," Osbourne admits. "But Randy was patient with me."

Rhoads' composure benefited them both. Osbourne's solo career





Quiet Riot in the late Seventies: From left, Kevin Cadogan, Kelly Garni, Randy Rhoads, and Frankie Strizawa

was launched by means of the two albums he recorded with Rhoads, 1980's *Blizzard of Ozz* and 81's *Diary of a Madman*, and those records form the basis for Rhoads' own formidable legend. More significantly, his stunning guitar technique, classical influences and admirable musical discipline on those albums helped launch the Eighties shred boom.

But Rhoads' appeal has long outlived the era of big hair and spandex leotards. While he doesn't have the status of dead rock stars like Jimi Hendrix, Jim Morrison or John Lennon, Rhoads nonetheless holds a special place in the rock guitar subculture. He is the all-American guitar hero, the golden-haired patron saint of every kid who ever labored long and hard to master metal licks in a suburban bedroom.

Rhoads was born December 6, 1956, in Santa Monica, California, and raised in the L.A. suburb of Burbank, which for many years was an enclave of conservatism and traditional

family values amid the bizarre cultural circus that is greater Los Angeles. Rhoads' earliest musical instruction was given to him by his mother, Delores, a professional musician who ran a music school in Burbank and raised her three kids single-handedly.

By the time he was in his teens, Rhoads was teaching guitar at his mom's music school. He taught his junior high school friend Kelly Garni how to play bass, and together they worked their way through the usual assortment of garage bands, ultimately forming Quiet Riot with drummer Drew

Forsyth and singer Kevin DuBrow. By the mid-Seventies, Quiet Riot became the house band at the Starwood, Hollywood's archetypal rock dive. The Sunset Strip glam-metal scene was in its formative stages back then.

"The real hardcore music was going on at the Starwood," Garni recalls. "You had Van Halen down the street at Gazzam's. They were doing a Top 40 thing."

Eddie Van Halen and Randy Rhoads were the two prime originators of the pyrotechnic guitar style that would come to dominate Eighties metal. Both brought a new level of technical expertise to rock guitar playing. But while Eddie's approach was intuitive and rooted in traditional rock aesthetics, Randy's arose from a classical foundation he acquired through his formal musical training. For the most part, he broke with rock's long tradition of spontaneously improvised solos, a custom that stemmed from African-American musical forms like jazz and blues. Instead, Rhoads brought the rock guitar solo closer to the spirit of the classical cadenza—a set piece specifically designed to showcase

technical virtuosity.

Rhoads frequently shunned blues-based African-American-derived pentatonic scales in favor of classical scales and modes, such as the natural minor (Aeolian) intervals heard in his solos for Ozzy's "Crazy Train" and "Believer." Rhoads was not the first axman to use these modes; earlier metal guitarists like Deep Purple's Ritchie Blackmore had also favored minor scales. What sets Rhoads' use of these modalities apart is the level of articulation he was able to bring to even the most difficult passages. His fluid legato feel was unique in the world of rock.

Progressive rock bands such as Yes, Gentle Giant, Focus and Emerson, Lake and Palmer had also previously popularized the use of European classical modes and virtuosity in rock music. But Rhoads' appropriation of these elements is completely devoid of prog-rock's "high-brow" Euro leanings. Instead, while astoundingly precise and harmonically astute, his playing is unmistakably Caucasian American—and 100 percent heavy metal. His



Rhoads on July 4, 1981



# THE AGE OF INNOCENCE

THE LATE, GREAT RANDY RHOADS WASN'T BORN A HEAVY METAL LEGEND. IN THIS EXCLUSIVE INTERVIEW, KELLY GARNI, RANDY'S CHILDHOOD FRIEND AND FELLOW MEMBER OF QUIET RIOT, RECALLS THE EARLY YEARS OF THE GUITARIST WHO BECAME OZZY'S BOY WONDER.

BY ALAN DI PERNA

"Too like he watches over me in a lot of ways." Kelly Garni is talking about his departed friend, Randy Rhoads. A slim, compact man of 36, Garni still sports a roosterish rocker's hairdo and earring. He was Rhoads' best friend and played bass behind the legendary guitarist for years, first in teenage backyard bands and then in the first incarnation of Quiet Riot. Garni is the foremost witness to Rhoads' early years, before his brief yet blazing onus with Ozzy Osbourne, a musical adventure that ended in tragedy when a plane crash took the young guitarist's life in 1982.

"I spent nine years playing with Randy Rhoads," Garni says with quiet pride. "No other musician on earth can say that."

"My earliest memory of Randy's of being in the seventh grade and seeing this funny-looking kid. He was a little skinny kid with long hair. At school, everybody seems to fall into some kind of category or social group. Randy didn't. He was definitely not like anybody else. I thought, I have to get to know that person."

Rhoads came from a highly musical family. He started playing guitar at seven and soon began teaching at the local music school that his mother still runs today. "The Rhoads family lived just around the corner from me," says Garni. "The house was always full of musical instruments. Randy's brother [also named Kelly] was a drummer and had this wonderful kit setup. His sister also played guitar, and there was a big old organ that you had to pump with your feet. His mom played every instrument in the universe. And, of course, there was Randy with his guitars. He had two at the time: a very old Gibson acoustic, called an Army Navy Special, as I recall, and an Ovation electric. His dad worked at Ovation

and gave him this beautiful F-hole semi-acoustic. Randy loved the guitar. He shined it all the time. He had that and a teeny, tiny Gretsch amp."

Eager to learn as his friend, Garni took to boss at Rhoads, prompting. There was a little Japanese boss laying around Randy's house, and I kind of adopted that. He began to teach me how to play it. He would come home from his lessons and say, "I learned this really good chord progression today. Here's what you need to do to play it on the bass. As he earned, I learned. He was still working on chords at first, but soon he began to learn his leads. I was very useful to him then because I could play a little pattern for him to do his lead over. That's pretty much what we did all day. We didn't go out and play games or sports or anything. We just jammed."

When asked about their early influences, Garni goes to his record cabinet and produces an old Alice Cooper live bootleg: two well-worn vinyl discs in a soiled, plain white jacket, the paper sleeves torn at their circular centers from extensive use.

"This was one of Randy's most prized possessions," Garni says with all due reverence. "It fascinated him because it wasn't all carefully rehearsed and polished like

a studio album. You could hear the mistakes, and that was of great interest to both of us. There's a big, long jam on the song 'Eighteen,' on the chord progression C, D and E. That was probably our favorite chord progression. We'd jam on that a lot. [Alice Cooper guitarist] Glen Buxton was a very big guitar hero of Randy's. That's never said enough in interviews. I always see names

like Beck, Page and Leslie West, whom Randy certainly admired; he even went on to become friends with Leslie West. But Glen Buxton was the original big influence on him. And then, later on, Mick Ronson became a very major influence for Randy, both in technique and image. Look at Mick Ronson on a live Bowie video and it's scary how much Randy resembled him."

Asked if Rhoads chose a

white Les Paul as his signature ax because Ronson played a similar guitar, Garni says, "No one has ever suggested that before, but yes, I think he did."

It was Rhoads' older brother who turned the boys on to Alice Cooper, exposing their impressionable young minds to *Easy Action* and *Love It to Death*. He also encouraged the duo to attend their first rock and roll concert: a 1971 show with Alice Cooper and Black Oak Arkansas.

"We were completely blown away by both bands," says Garni. "It opened up a whole new aspect of life for us. Not only is it fun to play music; it's really cool to go to a concert and watch people play it. And to see Alice Cooper back then doing a show! Most people just got up and played in the in those days. But here these guys came out dressed real y weird, and Alice tried to hypnotize the audience and all. Black Oak Arkansas was great too. We thought

they were really cool because they had hair down to their waists and they wore real tight jeans. So we started dressing like that and showing up at school that way. We really started raising some eyebrows."

Longhairs were not very plentiful at Burbank's John Muir Jr. High in 1971. By Garni's report, he and Rhoads were by far the



Garni holding a scrapbook of early Quiet Riot memorabilia

**"RANDY CONFIDED IN ME THAT HE HAD ASPIRATIONS TO DO SOMETHING ELSE OTHER THAN PLAY WITH OZZY. JUST BEFORE HIS DEATH, I KNOW HE WASN'T THE HAPPIEST CAMPER OUT THERE." TOMMY AIDRIDGE**

biggest heroes, after all, were people like Lesie West and Alice Cooper guitarist Glen Buxton, not Beethoven and Mozart.

In terms of his instrument and stage look, Rhoads took a major cue from the transgendered glam-rock image of David Bowie guitarist Mick Ronson and even began playing a white Les Paul, as Ronson did. Rhoads' stage outfits were designed by his longtime girlfriend Judy Rakhal. They featured huge polka dots, which later became something of a Rhoads trademark, and big bow ties, generally worn over a bare torso.

While DuBrow was Quiet Riot's extrovert onstage and off, it was Rhoads who "unquestionably stole the show," according to Garni.

"He was five feet seven inches, and he weighed only 105 pounds," says Garni. "His guitar was almost bigger than him. But he'd run around like a wild man with it and just be humongously loud. As shy as he was, Randy was the star."

The band recorded two albums, *Quiet Riot I* and *Quiet Riot II*, but was unable to secure U.S. releases for either disc; both records originally came out in

Japan only. (Highlights from the albums were posthumously reissued in 1994 on the CD *Quiet Riot: The Randy Rhoads Years*.) Disillusioned with the band's inability to get any farther than Sunset Strip, Garni left in 1979, shortly after the recording of *Quiet Riot II*. He was replaced by Rudy Sarzo. "The Cuban-born bassist, a former hardrasser, became Rhoads' new friend and took charge of his coiffure. The two would also go clothes shopping together. 'The funniest thing,'" recalls Sarzo, "is that because Randy was so little—like, a size one—we used

to go to girls' stores for his jeans and stuff like that. He couldn't find the right size in a men's store."

Despite his newfound friendship with Sarzo, Rhoads exited Quiet Riot a few months after Garni. "We were doing everything possible to get ourselves an American record deal," says Kevin DuBrow, "but the band was going nowhere fast, and Randy knew it. In October 1979 Randy—unbeknownst to me—heard that Ozzy Osbourne was auditioning guitar players, so he took his little practice amp and tried out."

Osbourne takes up the tale: "Even though I was fucked up on cocaine and booze, I remember when I first met Randy Rhoads. I was staying at a hotel called Le Parc on West Knoll off Santa Monica Boulevard [in West Hollywood]. I used to live like an animal then. And Dana Strum from Slash's *Solo* says to me, 'I've got this fucking amazing guitar player for you. And I go, 'Yeah, sure. Cause at the time, everybody was a fucking Hendrix clone. So it was one

in the morning and I was fucking smashed. Oh the way. And this little guy comes in. I thought he was gay at first. He was very effeminate looking, and he wore little pants. He looked like a fucking doll. But even in my stupor, I realized he was great as soon as he started playing the guitar."

By this time, Ozzy had been ejected from Black Sabbath in a manner less than friendly. His excessive drinking and drug use had estranged him from his first wife, Thelma Riley. His management had been undertaken by Sharon Arden, daughter of former Sabbath manager Don Arden. Sharon and Ozzy's business relationship grew into a love affair, a frequently explosive romance that, nonetheless, would eventually result in marriage. Along with Rhoads, they recruited two British rock vets, former Rainbow bassist Bob Daisley and ex-Unikitty deep drummer Lee Kerslake. This would be the group to launch Ozzy's solo career.

Singer, manager and band decamped for England, where they began preparations for Ozzy's solo debut album. Despite differences in age, nationality, personal discipline, professional experience and capacity for alcohol and drug consumption, Ozzy and Rhoads soon became fast friends. "Sharon, Randy and I and a couple of roadies, we'd go out and be goofy," Ozzy recalls. "We loved that. I remember Randy liked to drink Kahua and milk. We'd get drunk and start fights. And Randy was a hundred and fucking five pounds wet, you know."

Rhoads' legend tends to paint the guitarist as something of a choirboy, an innocent adrift in the decadent world of rock and roll. But the human being behind the legend wasn't quite so angelic.

Randy's consumption of drink was nowhere near Ozzy's," says Sharon. "But when Randy did drink, he had a wicked little sense of humor. He would love to wind people up. Like we were once in a hotel bar somewhere. Randy went and passed in his drink, then





freckled, of all the guys who ventured to sport the rock fashions of the early Seventies. "We were harassed, beaten up, constantly threatened and constantly chased home. We often had to leave school early. I'll never forget what I saw. 'The Day Randy Wore the Red Pants. He'd saved his money for weeks to buy these red pants he'd seen and just had to have. They were the brightest red pants you ever saw, and soon after he was so proud of them. He wore them to school and the whole place went nuts. Everyone was talking about it. They called him a tag and all that. All the jocks were planning a mass lynching after school. We even got called up to the office and escorted home. After that, he put those pants away and never wore them again."

To this day, there's something quaintly "Fifties" about Burbank, a town that is oddly unlike any of the other suburbs that surround Hollywood. There are a lot of cute, little family shops and, as you ascend the hills that lie to the north of the town, suburban neighborhoods that evoke images of *Leave It to Beaver* and *Father Knows Best*. It was in this environment that Rhoads and Garni first performed in public.

"We played a lot of parties in the neighborhood every Friday and Saturday night, or any other night we could. If we heard about a



party in town we'd go over there and say 'Hey can we play at your party? We got all our gear right out in the car. We'll do it for free. Usually it was a bunch of guys with a keg and they'd be happy to let us play. It was just me and Randy and whatever drummer we could get that night. We'd do 'Johnny B. Goode,'

of Rhoads playing with a second guitarist. "Randy was so shy, and the other guitarist was older than him and was sort of dominating the jam," Garni recalls. "He was pretty good, but eventually Randy just had to blow him off his back."

Garni puts the tape on. Sure enough, a few choruses into the jam, the (managed) Rhoads takes off with an astounding ascending minor riff, lightening fast but very tasteful and fully within the context of the blues. Incredibly beefy tone, too. "That other guitarist didn't bother him after that," Garni says, laughing. More serious sounds eventually grew out of these backyard raves-ups. The very first was called Mildred

Where. Garni and Rhoads played one of their very first bar gigs. Garni still has vivid memories of it: "The place was initially a massage parlor, but the owner got busted. He didn't know what to do with his property so he turned it into a rock club. All the girls who'd worked as masseuses were promoted to bartenders. The club was open for like a week. We played the opening night and made 10 dollars each to play the whole evening. We thought that was a fortune. After we got paid, these women tried to get us to go in the back room with them. They wanted to earn our 10 dollars. We were like, 'No way, because we just weren't interested in girls. That didn't develop until later. It took a little while

something suspiciously sized about the extra-wholesome image that has become a large part of the Randy Rhoads legend. As it is to be these suspicions, Garni produces a photo of a fifteenish Randy posing with a cigarette, a bottle of vodka and a half-filled glass. It's an innocent enough picture, the kind most teenage boys pose for at some point. There's a very similar shot of the young David Bowie.

One can only imagine what temptations the boys withstood when they played as Smokey, backing a transvestite vocalist of the same name and became the house band at Rodney's English Disco in Hollywood. Rodney Bingenheimer was, and is, a prominent L.A. rock scenester in the early

## "In junior high, Randy and I were harassed, beaten up, constantly threatened and constantly chased home."

'Oh Carol, 'Sympathy for the Devil' and a 'Alice Cooper song. And we'd just on the blues. We also had some early originals that were just guitar patterns. We took some of the riffs from when we were first learning and carried them over, making little songs out of them."

Garni has one of these party jams on tape: a 12-bar blues with a series of sobriated vocalists trading off on the mic. The cassette is one of the few recordings

Pierce, a name suggested by Rhoads' older brother who'd seen the Joan Crawford movie of that name. "We thought it was really cool, cause I was a name kind of like Alice Cooper," Garni recalls. "That band consisted of me, Randy, Drew Forsyth—who eventually became the original drummer of Quiet Riot—and a guy named Guy who sang and played guitar. That was when we were in eighth grade."

Other bands followed. As part of a unit called the

for us to even figure out what they wanted. They had cots set up in the back, and we said, 'Why do you want us to lay down on the cot? Why should we give you 10 dollars for this?' They were like, 'Oh, you'll see.' We said, 'No thanks. We'd rather buy some cigarettes and Coles and guitar strings."

Stories like these are difficult to credit. These guys were playing in a band called the Where and they couldn't figure out what the girls were after? There's

Seventies his club was the hub of the Hollywood glam scene. Bowie was a regular as was Eric Burdon and a whole particular parade of rock stars and g literal passing through town. Rodney took up Smokey for a while and even gave his new house band the keys to his place so they could rehearse there during the day.

For two boys from Burbank, Hollywood held a special allure. It was a place where they could buy bootleg albums and find fresh



From left: a Quiet Riot Fan Club invite; an Alice Cooper bootleg LP with red lettering by Randy; assorted Quiet Riot tickets

he gave it to the waitress and said, 'You know, this soup doesn't taste right. You wanna taste it?' And she was tasting it and... like, dying."

Women in particular seemed to be Rhoads' chosen prey when it came to practical jokes. "He used to fuck around with girls—not sexually but mentally," says Sharon. "He used to like to play games with them. He was a gorgeous-looking guy, but he was terrible with women! He would really make fun of them."

Perhaps it was a defense mechanism or a way of venting frustration as he struggled to remain faithful to Jody, his girlfriend back home, amid the temptations of his new surroundings.

"Jody was Randy's real girl friend," said Ozzy. "But he'd go out on dates. Whether it was physical or not, I don't know."

For a while Ozzy and Rhoads shared an apartment in Kensington, one of London's tonier neighborhoods. By all accounts the household was like a heavy metal reenactment of *The Odd Couple*, with Rhoads playing Felix Unger to Ozzy's Oscar Madison. "I was always fucked, upstaged and drunk."

Like a big, bloated, beer-drinking pig on the floor," Ozzy recalls. "And Randy used to clean the pots and pans, clear away the empty beer bottles and fuck knows what else."

Shortly afterward, Ozzy, Sharon and Randy took up residence together in the nearby, but more working-class, London environs of Shepherd's Bush. "Above the Townhouse recording studios they had apartments that they rented," Sharon recalls. "We all lived together there. And it was just fucking mad. Shepherd's Bush is a very Irish area, and in every corner is a pub. On a Sunday in England, the pubs would close at three o'clock, and the streets would be full of drunken Irishmen. So the three of us would make this 'special mixture' and throw it out of the window on all the Irishmen walking down the street. The guys used to piss in a great big bowl. We used to put soup in it, and stale



**"AFTER SPENDING AN HOUR ONSTAGE PLAYING SONGS THAT HE COWROTE WITH OZZY, RANDY JUST FELT UNCOMFORTABLE DOING BLACK SABBATH SONGS, WHICH WERE NOT REALLY HIS STYLE."  
—RUDY SARZO**

old food. There was crap in it. We used to shit in it. Then we'd warm it up on the stove until it smelled. And then as people would walk past, we'd pour it on them. It was funny for a while, but eventually it became a big-time problem. Irishmen would gang up and wait on the corner for us."

Somewhere amid the boozing and excremental pranks, the band buckled down to write and rehearse material for Ozzy's solo

debut album. "It was a writing team," says Ozzy. "Randy wrote the riffs, Bob Daisley wrote the lyrics and I came up with the vocal melodies." The material that became the *Blizzard of Ozz* album marked a move away from the s'ulgy sound and satanic overtones of Black Sabbath. The album is relatively devoid of demonic imagery, apart from the goat horns and skull in the sleeve art and a song about British occult

author Aleister Crowley. Tracks like the classic rock radio staple "Crazy Train" seem to owe more to the pop-metal style Rhoads cultivated back when Quiet Riot were vying with Van Halen for control of the Sunset Strip. Rhoads turned out to be an ideal musical partner for Ozzy. While Ozzy possessed the veteran rock perspective Rhoads lacked, Rhoads had the discipline Ozzy had never cultivated.

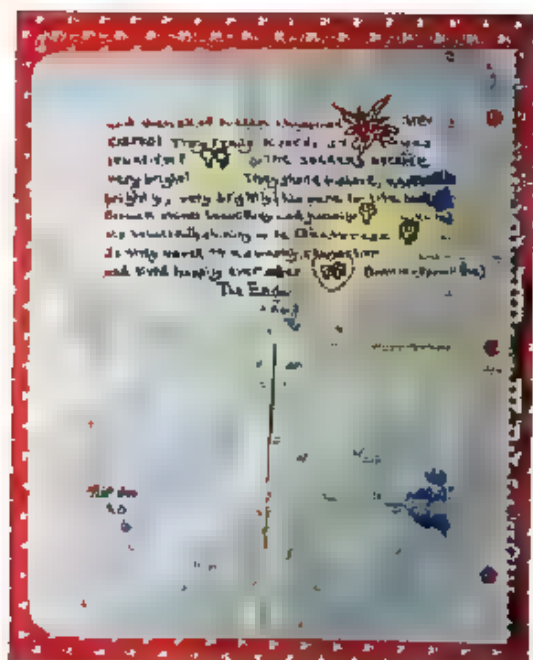
"I remember when we started to work on 'Goodbye to Romance,'" says Ozzy. "Randy said, 'Maybe if you tried it in this key.' He worked with me. He had the patience because he was a guitar teacher. And he gave me a lot of confidence. He would communicate me. Because, believe it or not, I'm quite easily intimidated."

Once writing for the album was completed, Ozzy, Sharon and the band repaired to Ridge Farm, a residential recording studio in rural Sussex. Ozzy was still without a record deal, the sessions were financed from his own private funds, so the project was on a tight budget. The sessions were initially engineered by Chris Tsangarides, who'd helmed the console on Judas Priest's *Sad Wings of Destiny*. But the band was reportedly dissatisfied with the initial sonic results, and Max Norman, who would later produce Megadeth and Grim Reaper, took over as engineer.

"The sessions went pretty fast," Norman recalls. "Everyone played together, and the stuff was already written, except for the vocals and guitar solos."

Norman reports that Rhoads would always record scratch guitar solos as part of the basic track. "Randy would recruit the main solo as an overduh, and then he'd recruit the [outro] solo as well. And Ozzy would tell me, 'No, turn that off and put on the original one.' And then Randy would go, 'Oh, all right, but at least let me double it.' So he'd get in there and double or triple it, and whip some other stuff on there as well."





left: a story entitled "Boxwell Bulb," written and drawn by a young Randy Rhoads; right: a Rhoads drawing of he and Garni's pre-Quiet Riot band, the Katzenjammer Kids

musical collaborators. This latter aspect was especially appealing since they'd played with nearly everyone in Burbank. And it was at a girl's apartment in Hollywood that Garni and Rhoads heard about a singer looking for a band. Kind of a Rod Stewart type, they were told. The singer turned out to be Kevin DuBrow. With Rhoads and Garni's old friend Drew Forsyth on drums, Quiet Riot was born. A homemade poster commemorates the band's inaugural gig: Halloween Night at 1975 at the Machine's Hall in Burbank.

"It turned into an actual riot," Garni recounts. "I've got it all on video. The whole place was destroyed. It was designed to hold maybe 1,000 people and about 2,000 showed up. We had to rock the doors, so they went up on the roof and kicked holes in the ceiling. Guys were falling down into this huge crowd. People were getting pissed off and it turned into a giant fight. Every single person who worked for us went to the hospital that night with broken arms, concussions, things like that. They called out the entire Burbank Police Department. And we were born."

DuBrow's arrival marked a real turning point, according to Garni. "Kevin was a real go-getter. He had business savvy; he knew how to make things happen,

**"Every single person who worked for us went to the hospital that night with broken arms, concussions..."**

whereas me and Randy had no real direction up until then, other than 'Where can we play tonight?'" It was DuBrow who found the band's first manager who brought the boys to Sound City, then an eight-track studio in nearby Van Nuys. There they made their first record, an EP on the management's own Magic Wand label. The A side is "Suicide Show" by Randy Rhoads, with "Just How You Want It" by Kevin DuBrow and Randy's "West Coast Tryouts" on the B side. The label bears the serial number EP002 and the advice "Play It Loud."

Professional management also meant "better stage clothes and better equipment," according to Garni. This was when Rhoads bought his trademark white Les Paul. It was purchased at a west-side music store; Garni can't recall which one. "It was a bond thing—we all went down with Randy to pick out the guitar. We traded a speaker cabinet for it."

At the time, Rhoads was amplifying his ax through a Peavey head and Ampog 4x12 cabinet. Thus armed, he was ready for the higher caliber gigs that manage-

ment was procuring for Quiet Riot. They became the house band at the Starwood club on Sunset Strip. "The real hardcore music was going on at the Starwood," says Garni. "You had Van Halen down the street at Gazzarri's, and they were doing a Top 40 thing. They may have been doing originals, too, but I know they were doing Top 40 stuff so people could dance. There was a nicer, more upscale crowd at Gazzarri's. The Starwood was a pretty rough club. Nobody danced at the Starwood. My dad used to come see us play and he'd say, 'Man, I never had to step over more bodies and dodge more knives in my life. It was nothing to be a 15-year-old kid and bally up to the bar and get a Bud. The first time we played the Starwood we got a case of beer for our pay. Eventually we worked our way up to being the highest-paid band there, kind of a house band situation. But that took two years to accomplish.'"

Even with the demonstrative, outgoing Kevin DuBrow onstage, Rhoads "unquestionably stole the show" at those Starwood gigs, according to Garni.

"You couldn't fail to see the amount of talent he had. I mean, here was this little guy...he was five-foot-seven and weighed 105 pounds. His guitar was almost bigger than him. But he'd run around like a wild man with it and just be humongously loud. His biggest thing was noises: feedback, working the knobs and switches, bending the neck. I swear he's the one who invented that various ways of bending the neck—with the strap on his leg, all different ways. As sly as he was, he was a great showman. Randy was unquestionably the star. No one in the band was really jealous of that. We felt lucky to have him."

By this point, Quiet Riot had "outgrown" their first manager, as Garni puts it, and thrown in their lot with a new team, the Toby Organization. The search for a record deal began in earnest. "We showcased for over 30 labels who all thought we were great, but no one would sign us. Our type of music just wasn't selling, in their opinion. They were more impressed by a band like the Knack."

The best that could be arranged at the time was a deal to make two records

for Sony/Japan, with the hope that the recordings would eventually be picked up for stateside distribution. The band began preparing for the studio. By Garni's account, they were helmsman over-rehearsed. "Eight hours a day, seven days a week, in a cramped, dirty rehearsal hall, we'd go through the same 12 songs over and over again. Kevin was the whip cracker. He made us stick to those 12 songs. Otherwise we probably would have just jammed after we'd gone through them seven or eight times."

Finally, after the band was expelled from the rehearsal hall for having food fights, they were allowed into Wally Heider Recording, a fairly top-drawer 24-track facility in Hollywood at the time. Garni recalls that Rhoads mainly used his Les Paul for the solos, although he also played a Strat and experimented with a variety of amps, including Marshall, Peaveys, a Sound City, a Fender Champ and Twin Reverb. Right from Quiet Riot I, the guitarist was already practicing his famed technique of triple-tracking solos with astounding accuracy. Even

Overage in 1982: from left, Rudy Sarza, Tommy Aldridge, Ozzy Osbourne and Randy Rhoads



According to Norman, Rhoads mainly used a polka-dot Gibson Flying V and a white Gibson Les Paul for the sessions. These were played through a 100-watt Marshall head with two cabinets. Randy had read somewhere about using the Variac, variable voltage regulator,," says Norman. "So we dragged it in and dropped the Marshall down to 90 or 92 volts. You get a creamier edge in the distortion that way."

Rhoads' cabinets were pointed at a flight of stone steps leading up from the basement area at Ridge Farm and close-miked using two Shure SMS7s per cab. In addition, a Neumann U87 mic was placed six to eight feet from the cabinet and a second U87 was situated 12 feet to 20 feet away to pick up room ambience. His effects consisted of a pedal board containing some MXR effects and a Vox wah. Norman treated the guitar with control-room effects as well. "The main thing we had in the studio back then was the AMS 1580 digital delay, which was the first good, long digital delay," he says. "It went to 408 milliseconds, which was a big

deal in those days. A lot of the echoes on Randy's guitar on that album were 408 milliseconds."

The actual recording of guitar solos was a lengthy process, according to Norman. "Randy would say, 'I'm going to need to listen to this a lot of times. You can

just go to the pub for a couple of hours.' I'd make him a 1/4 stereo mix of the backing track. I'd record maybe 15 or 20 passes of the section where he'd be soloing, starting about 15 seconds before the solo and ending about 20 seconds after. I'd play that back and send it

through Randy's headphones or through the two big 15-inch Tannays that we had out on the studio floor. Randy would stand at the top of the steps [leading to the basement where the amps were] and try out ideas for solos. I'd go to the pub for a couple of hours. And when I got back, he usually still wasn't ready. But once he knew what to do, he'd slam down a good one, and then we'd get it doubled and tripled up."

The *Blizzard* album also contains Rhoads' solo acoustic composition "Dee," the title comes from a nick name for his mother, Delores. "Randy abso-

lutely adored his mother," says Ozzy. "And one day Randy came to me and said, 'Do you mind if I do this classical guitar piece for my mum?' And I said, 'Fuck, what yer askin' me for? Go ahead.'"

Max Norman remembers

Rhoads as a confident, focused studio musician. "I think everybody was in awe of his composing. His chord changes were great. He was the sort of guy you didn't argue with, you just tried to keep up. At some point, Ozzy would say, 'This is taking forever. We don't need all these tracks. Remember, the first album was being done on Ozzy's money and it was all the money he had in the world.' I think for four weeks in the studio. So we didn't have a lot of time to hang around trying different ideas. But if Randy really wanted to do something, he could usually bring Ozzy around."

Actually, quite a bit of time was spent "pulling vocals out of Ozzy," as Norman phrases it. "It would take about six or seven hours. And it was a ways a question of getting it out of him before he collapsed because he'd be drinking scotch or doing blow





One time toward the end of those sessions, I was recording Ozzy and I couldn't hear anything soloed out the track and I could hear this dribbling sound. And it was Ozzy pissing on the studio carpet. He didn't even bother to sing. Another time I listened in and he was throwing up."

Like everyone else, Norman remembers Randy's consumption of inoxcants as being very moderate. "He'd never take a drink in the studio. Maybe after the session, but that was it. One of his little fingers had a very long fingernail on it, and maybe he'd have a tiny bit of cocaine on there, maybe at the end of the week. He was a very straight guy; he was into playing I saw him do coke maybe three times I can think of. And in those days, that was like being a Christian. Everybody else was crazy."

Shortly after *Blizzard of Oz* was completed, Ozzy signed a deal with Don Arden's CBS-distributed Jet Records, and the band started to tour behind the album's September 1980 release. At first, the going wasn't easy. The general perception was that Ozzy's best days were behind him and that he'd become just another booze-and-dope casualty. And at the dawn of the '80s, heavy metal was far less popular than it is today. Seventies metal, the music's first wave, had long since peaked. A significant portion of the rock audience had moved on to newer styles such as punk, post-punk, hardcore, industrial, Two-Tone ska, new wave, no wave, synth pop and the rockabully revival, among other genres. Ozzy Osbourne and his new band had to scramble to gain a foothold.

"We had nothing in the beginning," says Sharon. "We weren't earning a lot of money from the dates, and it was really, really rough. When we were first starting out, the hotels we stayed in were shit holes. I mean, Motel 6 was a luxury for us. And the first thing Randy would do when he got into one of those rooms was jump up and down on the bed and put the light under the fire alarm. We wrecked a few hotel rooms together."

According to Sharon, however, Rhoads was not discouraged by the spartan touring conditions. "Randy wasn't a little kind of guy. That wasn't his thing. All he wanted was to play."

The band's bassist and drummer apparently, were somewhat less tractable. "Bob Daisley and Lee Kerslake did nothing but complain from day one," says Ozzy. "I remember one occasion where Sharon comes to us and says, 'Good news, guys: our show at the New York Palladium sold out in half an hour and they want to add another show.' So Daisley and fucking Kerslake go and have a little chinwag, and they come back and say, 'Okay, we'll do the second show if we can have double per diem.' Randy looked at me and said, 'What the fuck are they on about?' He didn't even know what per diem meant."

Rhoads, of course, was considerably less seasoned than Daisley and Kerslake. To be seeing the world while touring with Ozzy Osbourne was plenty for him. "Every country we went to, Randy would love it," says Sharon. "He was a real little tourist. When we got to a town, he'd find out what the local tourist attraction was and go visit it. He loved to collect model trains, so he'd go find some local toyshop that specialized in that. You would never have Randy stuck in the hotel room. He'd be out exploring. I mean, he did find the food in Europe a bit difficult. He loved his American food. But he ate a lot of McDonald's and candy, so it was fine."

In a sense Ozzy and Sharon became surrogate, if somewhat dysfunctional, parents for Rhoads in his strange new surroundings. "I remember we were somewhere on the road and Randy had a toothache," Ozzy recounts. "The problem was a wisdom tooth. Have you ever had a wisdom tooth pulled? It's like having your fuckin' head ripped off. So Randy goes to this dentist that rips his face out. By the time we got him back to the hotel, there was about six big Kleenex boxes soaked in blood. And I go, 'What the fuck have they done to him, Sharon?' And Sharon's going crazy, like a mom."

The band's hard work paid off and *Blizzard of Oz* became a substantial success, with two singles—"Crazy Train" and "Mr. Crowley"—making the charts. Eager to capitalize on their good fortune, Osbourne, Rhoads, Daisley and Kerslake returned to Ridge Farm studios to cut a fol-

Newspaper clipping from an early *Quiet Riot* R at gig at Valley College in North Hollywood



onstage. Gorn recalls, "Rhoads' solos didn't deviate a lot. He always played solos the same way, although he might add or take out whole sections. In fact on the new CD there's a song called 'Laughing Gas,' which is a six-minute live guitar solo. If you listen to that and then listen to the three-minute guitar solo that Ozzy let him have on the *Tribute* album, you'll hear a lot of the same things. And the two solos were played years apart."

Discussion of Rhoads' technique leads to the ultimate *Guitar World* question: Who was the first person to rip, Eddie Van Halen or Randy Rhoads? "I have to give that credit to Eddie," Gorn replies. "Randy didn't really get into that until a lot after Randy was always striving to be an individual. I think he actually shied away from ripping at first because Eddie did it."

*Quiet Riot II*, met with substantial success in Japan. It's a pop-edged metal album that invites comparison with the first Van Halen album in many ways. Yet, despite the record's success abroad, it never made it to the States, except as an import. And though they constantly planned for it, Rhoads, Gorn, DuBrow and Forsyth never made it to Japan for a tour. While their old Sunset Strip rivals Van Halen hit the fast track to success, Quiet Riot's career seemed stuck in first gear. Dejected, yet determined, the band rallied its spirits and recorded *Quiet Riot II* with producer Lee D'Carlo and the L.A. Record Plant. Gorn feels this second record is better than the first. But shortly after the sessions were completed, the bassist was out of Quiet Riot.

"There was a lot of tension in the band due to our lack of prog-

ress, just wasn't enjoying it anymore. So it was felt I should move on. In the meantime I'd grown up. I'd been playing music all my life and I was curious about what else was going on in the world besides playing the Starwood every two weeks."

Gorn began training to be a paramedic. For someone who'd been on top of the Sunset Strip metal scene, it was an abrupt transition—suddenly becoming anonymous. Just a regular guy doing a regular job. One of his most prized possessions is a 21st birthday card Rhoads gave him around that time, with a long, heartfelt note offering support and encouragement.

Three months after Gorn's departure from Quiet Riot, Rhoads left the group to join Ozzy Osbourne's band. From that point onward, Gorn would see his old friend only every three months or so, on rare hiatuses from touring and recording. After leaving Quiet Riot, Gorn saw Rhoads play only one more time, with Ozzy in Vegas. He still becomes animated when he recalls the performance. Rhoads had flown in a day early and the two old friends stayed up the whole night, cruising around town, hitting the all-night buffets at the casinos. A few months later, Rhoads was dead, leaving his childhood companion with his memories, photos, artwork and tapes. Gorn says there's plenty more material where *Quiet Riot: The Randy Rhoads Years* came from.

"There are over 30 songs. We only put 10 on this first album, so there's enough for two more albums. But in the meantime, more than anything, I'd like to invite everyone down to Mount View Cemetery on March 19 and December 6. If you're any kind of Randy fan, you'll have a real good time."



low-up to *Blizzard of Ozz*, with Max Norman once again at the controls. Pleased with the way *Blizzard* turned out, they went about things much the same way, even down to the placement and miking of Randy's amp.

"The main difference was that Randy wanted to be in the control room when we recorded the second album," Norman recalls. "So we set him up using D.I.s [direct injection]. What we ended up doing was preamping the guitar through the board, which was cool because we could actually change the amount of drive into the front end of the amp without killing it. This was before people started making separate preamps and power amps for guitar."

While preamping the signal to the board, Norman also took the opportunity to add a wider variety of control room effects to the signal. This was partially because more gear had become available since the making of *Blizzard*. "On the second

album, we had a Lexicon 240 reverb unit with new chips in it. We

used it for some of the spacy clean-guitar stuff. The Lexicon had a long, 30-second delay, and we doubled those guitar figures into it. This made them sound kind of spooky."

The guitar sounds are generally bigger and warmer on *Diary of a Madman*, the second Ozzy Osbourne album. Octave-dividers and envelop filter-style effects from an Eventide Harmonizer and AMS Flanger impart a sense of depth. In addition, Randy played a wider range of guitars on the album than he had on *Blizzard*. In the time since making the first album, he'd supplemented his Gibson Les Paul and Flying V with several custom-made V-shaped Jacksons. Compared with *Blizzard*, the music on *Diary of a Madman* has more of the stagey, dark melodrama one might reasonably expect from Ozzy Osbourne. The guitar tones have more depth, and much of the

soloing possesses a kind of hell-bent urgency.

"I remember Randy wasn't really happy with the guitar solo on 'Diary of a Madman,'" Ozzy recalls. "I said, 'You know what, Randy? The studio is yours. You can spend as much time on that solo as you want. It's my record deal, and as far as I'm concerned, you can stay a fuckin' month in there.' I remember him coming out of the studio a few days later with this big shut-eating grin on his face. And when I heard the solo, it blew my fuckin' mind, man."

But all was not well in the Osbourne camp. Toward the end of the sessions for *Diary of a Madman*, Ozzy and Sharon fell into a dispute with Bob Daisley and

Lee Kerslake. "There was a bit of contention about the publishing," Norman says. "I remember Daisley and Lee getting pretty pissed off about it at the end. I remember

Ozzy talking to Sharon and saying, 'They're fucking gone. And Ozzy fired them, basically. Ozzy fires everybody. He's fired me more than once!'

The dispute has never really been settled. Daisley and Kerslake are currently in litigation with the Osbournes over production credits and financial compensation for their work on *Diary of a Madman*. But Ozzy claims that Randy also had a role in his decision to fire the bassist and drummer. "Randy never liked Lee Kerslake," Ozzy states. "And Bob was always intimidating him. And I can remember that Randy's mum came to him and said, 'What the fuck are you playing with those fucking idiots for?' I was sitting next to Randy's mum at the time. And she said, 'What's wrong with you, Randy?' Then Randy said, 'I think I'm gonna leave the band.' I asked him why. We had a chat apart one day and he said, 'The band is just a lot of geeks. You drink too much.' I said, 'Well, that's just me. But what do you mean 'a band of geeks'?' And he said, 'Look, how are we gonna conquer America with that fucking lot?'

Rhoads suggested his old Quiet Riot pal Rudy Sarzo as a replacement for Daisley. And Tommy Aldridge was a drummer



# "RANDY AND I HAD A CHAT ONE DAY AND HE SAID, 'THE BAND IS JUST A LOT OF GEEKS. YOU DRINK TOO MUCH.'" OZZY OSBOURNE

that Ozzy had known and admired for years. A veteran of Black Oak Arkansas, as well as Pat Travers' and Gary Moore's bands, Aldridge had first met Ozzy back in the Seventies, when Black Oak Arkansas opened for Black Sabbath.

The appearance of Sarzo and Aldridge meant that Randy was no longer the rookie of the team. "I depended on Randy just to get a feel for surviving the sometimes chaotic world of Ozzy," says Sarzo. "It was my first experience playing in an arena band, so I was as green as they come. Randy had already been with Ozzy and Sharon for about two years. There were basic questions I had, like, 'Why are they doing this or that?' And he'd say 'That's just the way they are.'"

"There was a lot of upheaval going on between Ozzy and Sharon at times," says Tommy Aldridge. "It's inevitable when you hook up two people as volatile as them. So there was a lot of drama going on."

Perhaps too much drama for Randy Rhoads. The guitarist's childhood friend Kelly Garni would sometimes get calls from Randy out on the road. "It's no secret that he was trying to get out of Ozzy's band," says Garni. "After struggling so much for success, I think it was a big letdown for Randy when he finally got there with Ozzy. I don't think he enjoyed being famous. He didn't say too much about it, just that it was really grueling and that there's a lot of weird people out there—which is what Ozzy attracted. Things like a guy coming backstage with a dead goat and saying, 'Here, I brought you this as a sacrifice.' That kind of thing really put the seep on Randy's head. He didn't understand that."

But Sharon didn't see it that way. "Was Randy disturbed by all that? No way. We all used to laugh about it. Randy had such a great sense of humor. He would

find humor in everything."

While the Sarzo-Aldridge lineup never made a studio recording with Ozzy, a live show from '81 was captured on tape and released in '87, five years after Rhoads' death, as the *Tribute* album. And while Ozzy's intentions in releasing the disc may have been sincere, Tommy Aldridge feels that Randy would not have been pleased to have people hear that particular tape. "Randy and I both hated the recording," says the drummer. "It's sloppy. It's all over the place. I have boxes of bootleg cassettes that are better than that."

Another thing that Rhoads wasn't particularly crazy about was having to play Black Sabbath material, every night as part of Ozzy's live set. "Randy understood that there was a legacy to Ozzy prior to his solo career," says Sarzo. "He knew the importance of doing those songs. But I wouldn't go so far as to say that was his favorite part of the show. After spending an hour onstage

playing the *Blizzard* and *Diary of a Madman* songs that he cowrote with Ozzy, Randy just felt uncomfortable doing Black Sabbath songs, which were not really his style."

"Randy was most disheartened to have to play 'Iron Man' and all those Black Sabbath tunes," Aldridge confirms. "Neither he nor I were big Sabbath fans. Sometimes there were train wrecks on those songs, only because we were not that diligent about putting them together, to be painfully honest."

While Rhoads may or may not have been freaked out by Ozzy's morbid Sabbath followers, it's certain that, toward the end of his life, he was certainly looking to a musical existence beyond touring around with heavy metal's number one madman. His interest in classical guitar had grown obsessive over the years, as Rudy Sarzo witnessed. "From the start of the *Diary of a Madman* tour on December 30, 1981, up until the time Randy died, every time

we arrived in a new town, he would take out the yellow pages, look for a music school, and line up a classical guitar lesson. I would say 99 percent of the time he knew more than the teacher. Sometimes he would wind up paying for a lesson that he would give rather than receive."

"Not long after I joined the band," says Aldridge, "Randy confided in me that he had aspirations to do something else other than play with Ozzy. Just before his death, I know he wasn't the happiest camper out there."

According to Ozzy, Rhoads confessed as much to him on the final night of his life, as the band traveled from a gig in Knoxville, Tennessee, en route to a show in Orlando, Florida. "We'd just got *Diary* going," says Ozzy. "*Blizzard* was happening. We were filling up arenas. And Randy turns to me on the bus and says, 'I want to quit rock and roll.' I said, 'What?' I asked him, 'Are you fucking serious?' He said, 'Yeah, I want to go to UCLA to get a degree in classical music.' I said, 'Randy, put your head on right. Make your money in rock and roll and then when you get enough dough you can fuckin' buy UCLA. But that wasn't Randy.'"

As it turned out, Rhoads never had to decide between Ozzy and UCLA. The 600-mile bus ride from Knoxville to Central Florida was to be his last. The horrific events that took place on the morning of March 19, 1982, are still vivid in the minds of those who survived them. The band had been traveling all night in order to make a gig in Orlando, the Rock Super Bowl XIV festival with Foreigner and UFO. The bus driver, 36-year-old Andrew Aycock, had persuaded Sharon that it was necessary to make a stop at the Flying Baron Estates in Leesburg, Florida, to obtain spare parts for the vehicle. Aycock lived





there, and the stop would enable him to drop off his ex-wife, who had been traveling with him.

The Flying Baron Estates, according to Sharon, belonged to Jerry Calhoun, who owned the bus company, Florida Coach. "It was a huge piece of property—private property—and there were two houses on it, one owned by Calhoun, the other by Aycock. There was also a little landing strip with helicopters and small planes."

The bus arrived at the compound in the early hours of the morning. Aycock, a so-called licensed pilot, talked the band's keyboardist, Don Airey, into going up for a spin in one of the aircraft on the site in a small, single-engine 1955 Beechcraft Bonanza F-35. In some accounts of the incident, tour manager Jake Duncan is also said to have been on the flight. At this point, most of the band and crew members on board the bus, including Rhoads, were still asleep. But Tommy Aldridge remembers

being awakened by the sound of the airplane in flight. "I kept hearing the plane fly overhead. That's when Don Airey had gone up with our bus driver. I was trying to go to sleep, but the plane was so loud it was irritating."

After a brief joyride, the plane landed. Airey got back on the bus and apparently persuaded Rhoads to go up on a second flight, despite the fact that the guitarist had a well-known fear of flying. Fifty-eight-year-old Rachel Youngblood also agreed to board the plane. The band's seamstress and cook, Youngblood was an old friend of Sharon's, having worked as a domestic in Don Arden's home when Sharon was growing up. Rhoads also invited Sarzo and Aldridge to join him and Youngblood on the plane. Neither one accepted.

"Randy woke me up and tried to get me to come on the plane," Sarzo recalls. "That was the last time I saw him. Rachel was with him. She was a wonderful woman

I can still remember the smell of the chili she used to cook for us on the bus. She thought it would be a special occasion for her to go up on a small plane, so she got all dressed up and everything. The pilot knew that Rachel had a heart condition. So the pilot told Jake that it would be just going up and down. Nothing fancy. Nothing crazy, right? And that's why Randy had said, 'Well, in that case, I'll join you guys. I want to take some photos. Randy loved taking photos, and he really enjoyed being in Florida. So he went up there, honestly, just to take a photo.'"

"Randy actually struck his head on my bunk when he was going off the bus to get on the plane," Aldridge remembers. "If I recall correctly, I said to Randy, 'That guy's been driving a bus all night. I don't think he has any business flying a plane.'"

Apparently no attempt was made to awaken Ozzy or Sharon to invite them onto the plane, a

detail that haunts Ozzy to this day. "Without a shadow of a doubt in my mind," he says, "I know that had I been awake at that time, I would have been on that plane with Randy."

Aycock, Rhoads and Youngblood left the bus, boarded the plane and took off. Sarzo went back to sleep, but Aldridge never got awake. "I tried to get back to sleep," says the drummer. "but the plane just kept getting louder and louder. I got up to fix a cup of tea, since I couldn't sleep because of all the racket. I was leaning against the microwave, mixing my tea and—*ba-da-boom!* bam!" At that sudden there was an impact. It didn't seem that big, but there was a strong smell of fiberglass. The top section of those Greyhound Eagles at the time was essentially made of fiberglass. The wing tip had hit the side of the bus, and I remember the bus driver's [ex-wife] was standing at the doorway of the bus, scream-



ing. Oh my God, they've hit the bus! they've hit the bus!"

The impact jolted Sarzo awake. "I jumped out of my bunk and went into the lounge," the bassist remembers. "There was glass all over the place. I looked to my right and saw Jake Duncan, our tour manager, down on his knees pulling his hair out crying. They're gone, they're gone!"

The left wing of the plane had copped the back of the bus at about five feet two inches above ground level, by the estimation of Sarzo, who later stood beside the bus and measured the gash against his own five-foot-seven height. After striking the bus, the plane flipped over, severed the top of a large pine tree and crashed into the garage of a large house near where the bus was parked.

"I go running out of the bus and the [driver's ex-wife] is screaming," Aldridge resumes. "I yelled, 'Who's on the plane?' And she said, 'Randy and Rachel.' I think at that point I started kinda numbing out. At 7:30 in the morning it was really muggy and hot. It all seemed surreal. We were in the middle of nowhere. I looked to the left and we had parked the bus in the cul-de-sac drive of this big antebellum-looking southern home. I don't see another house anywhere. I'm trying to figure out where the heck we are and what the heck we're doing here. And then I see smoke coming out of the house. So I go running around the side of the house and the garage door was open. I stuck my head in the house and there was a man sitting there in his underwear reading the paper. I ran in and said 'Your house is on fire.' And he just kind of looked at me wide-eyed and sat there. I don't know if he was deaf or he was just shocked to see a guy like me running into his house in the middle of the morning. I went out and ran back around to the side of the house and by that time the whole garage was in flames. When I had first looked at the garage, you could still see the outline of the plane. But it

**"SHARON WAS SCREAMING, 'HOW COULD YOU LET THAT BABY GET ON THAT AIRPLANE?'"**  
—TOMMY ALDRIDGE

wasn't that way for long."

"The last thing we remember was being on the fucking freeway," says Ozzy, "and the next thing we know we're in this fucking field. And I didn't know where the fuck we were. I thought we'd just rolled off the fucking freeway. And I couldn't find the freeway, you know? And everyone's pointing at this fucking big colonial house on fire. I'm going, 'Where is everybody?' I'd just been asleep on the bus. Sharon was out of her mind."

"Sharon was visibly very upset

with Jake Duncan," Aldridge recalls. "How could you let that baby get on that airplane?" she was screaming. But it wasn't Jake's responsibility. It was a day off and people were doing what they wanted to do."

"Everyone was in total shock," Sharon recalls. "You have to realize it was Randy and Rachel who was my best friend in my life. They were both missing, and I kept screaming and screaming, and everybody was terrified. Nobody could talk. Most of them were in a seated position on the grass, just crying."

Three bodies, burned beyond recognition, were later recovered from the area in and around the razed garage. Rhoads' remains were identified by the jewelry he was wearing, Aycock's via dental records. Toxicology reports later revealed that Aycock had cocaine in his system. Nothing stronger than nicotine was discovered in Rhoads.

"There were some theories that [Aycock] was trying to kill his ex-wife and commit suicide at the same time," says Aldridge. "But I don't believe that. What I believe is that he got too close to the fuggin' bus. I think that his flying skills had been somewhat compromised by

the fact that he was up driving the bus all night. And I know for a fact that he wasn't unassisted in being able to stay awake all night. I never told anyone this before, but I found a big freezer bag filled with cocaine stashed on the bus, beside the driver's seat. I knew there was something up there cause [Aycock] was always tweaked, you know? So I pulled the top off the instrument panel to the left of the

driver's seat, where all the knobs and switches are. And there was a huge bag in there. I'd never seen that much before. The last thing I wanted to happen would be for some redneck Florida cop to come out and find drugs on a rock band's tour bus. So I took the bag and threw it in the woods. I don't know if that was the right thing to do or not, but I thought it was the best thing under the circumstances."

Numb with grief, Ozzy and Sharon decided to continue the tour, albeit reluctantly. "I said to Sharon, 'It's over,'" Ozzy recalls. "This is a warning, a sign that my career is over." And Sharon yelled at me. She goes, 'No, we do not stop now. Because Randy would not have liked it that way.'"

Guitarist Bernie Tormé filled in for Rhoads on a gig at Madison Square Garden in New York. Then Brad Gillis finished out the tour on guitar. "That Madison Square Garden show was the toughest I'd ever done," says Sarzo. "Cause Randy had really looked forward to playing the Garden for the first time. It became very hard to get up onstage every night. Everything was the same—the staging, the set list—but Randy was missing. I never got rid of that feeling."

"Sharon took it real, real bad for a long time," says Ozzy. "She couldn't listen to the set. She'd have to leave when we started playing the old songs. Or we'd be moving house and she'd find a piece of Randy's clothing. It's fuckin' weird, man."

Some four months after Rhoads' death, Ozzy's divorce with his first wife was finalized. He and Sharon were married. "But it was a bittersweet occasion," says Sharon. "Yes, it was one of the best things that's ever happened to me in my life. Yet Randy and Rachel weren't there. And I so wanted them there when we were married. Because they had gone through so much with me and Ozzy and our crazy relationship. I wished they could see that we ended up together."

But Tommy Aldridge delivers perhaps the best eulogy for his fallen bandmate. "They say no one is irreplaceable. That's bullshit. Randy Rhoads is irreplaceable." ■









andy jones



andy jones



andy jones



andy jones

**no rest for the wicked** † If only half the rumors about him are true, Ozzy Osbourne should be dead. Yet, after 21 years of twisted public behavior, the man who brought you songs like "Paranoid," "Bark at the Moon" and "Children of the Grave" looks incredibly healthy and ready to take on the world. Ozzy recently celebrated more than 20 years in the business by polishing off a live greatest-hits EP, *Just Say Ozzy*, and is currently at work on his next studio metal masterpiece.



**GUITAR WORLD** Let's start by looking at your past guitarists. How did you find Randy Rhoads?

**OZZY OSBOURNE** Thinking back, it was quite extraordinary. I had been in Black Sabbath since high school, and suddenly Tony Iommi fired me from the band. It was a shock because Sabbath had always been there. I was out of my brain on drugs and alcohol and I was stuck in the position of getting a band together. I had never auditioned anyone before and I was petrified.

The auditioning process was so embarrassing. How do you tell someone that they're not what you're looking for? Back then, everyone was trying to clone Jimi Hendrix. I heard nothing but "Purple Haze" and "Foxy Lady" riffs. One guy even hooked up several tape recorders and echo units so he could play both the

lead and rhythms to Hendrix tunes simultaneously. It was a nightmare!

I had almost given up when somebody told Sharon [Ozzy's wife and personal manager] about this great guitar player in town named Randy Rhoads. Shortly afterward, Randy came over to my Los Angeles apartment. He was so frail, tiny and effeminate that I thought, *Oh, no. Not him.* But out of politeness, I invited him to play the next day. Unfortunately, when he turned up, I was stoned out of my mind. I mean, I was on another planet. Some guy woke me up and said, "He's here." I looked up and Randy started playing from his tiny amp. Even in my semiconsciousness, he blew my mind. I told him to come by the next day and that he had the gig.

The next day I told someone I dreamed that I hired a guitar player. They told me

didn't dream it and that he was coming that day. I thought, *Oh, god, what have I done?* I hope he can play!

**GW** How do you know when a guitarist is right or wrong?

**OZZY** It's like shopping for a new suit: there may be a whole rack of blue suits, but only one will grab you. There's no ritual, there's no formula. I've just been lucky that everybody's liked my taste in guitar players.

**GW** What were Randy's weaknesses as a player? Was there any aspect you had to help him with?

**OZZY** He didn't really have any weaknesses. I was the one that needed work. I had just come from Sabbath and Tony Iommi was a bit of a tyrant. His attitude was that I was the singer, I was allocated a space, and if I couldn't come up with anything then I was screwed. Whereas Randy would work with me. Randy had patience because he was a guitar teacher, it was potentially a very frustrating situation for him, because I couldn't play a musical instrument. But he was always supportive and would say things like "Try bending a note here," or "Try this key." It was a bit like going to music school. Randy was very instrumental in bringing me out of me. The first two Ozzy albums are by far the greatest things I've ever done. He was too good to last.

**GW** You and Randy had chemistry.

**OZZY** Yeah, and now I think it's gone, but you never know. I was never sure whether my work with Sabbath was any good. I used to think it was all too ordinary, but it seems to have stood the test of time. You never know what you got till it's gone.

**GW** You must have had more confidence when you found Jake E. Lee.

**OZZY** Not really. I knew a guitarist had to look good and have a good attitude, but other than that, Randy was the exception. He was from somewhere else.

Randy came to me one day and said, "I've had enough of this rock and roll stuff, I want to get a degree in music from UCLA." I said to him, "Why don't you wait a few years and get some money and success behind you. You can always get a degree when you're 60. If you want." But he wanted to study right then and there. He started spending hours practicing and writing out his own formulas—diads or triads or whatever you call them. Day in and day out, whatever spare time he had was spent plucking on his flamenco guitar. He was a musician in the true sense. The instrument was an extension of his personality.

When we were recording *Diary of a Madman* he would disappear into the studio for days. I'd ask him what he was doing and he would say, "I'm working on this solo and I still can't get it." Finally, it would come to him and he would call me and say "Listen to this." It would always tear my head off.

That's the difference between guitar



Ozzy sessions with Randy Rhoads on January 24, 1982



# "PEOPLE GET A THRILL OUT OF BEING AROUND EVIL."



but I wouldn't say we didn't get along. But in the last few years he became very reserved and it was hard to communicate with him. We lived together in a house in Beverly Hills and we never spoke! It wasn't because we didn't like each other. We just didn't have anything to say.

It was similar to the relationship I had with Tony Iommi. We'd get together to rehearse, write a mediocre song and then go our own way. It's not the relationship I wanted with Jake but a festering cancer set in. I wouldn't have it. If I ask, "What do you think of that?" I want a reaction. If it's negative we'll try something else—that's not a problem. But Jake would shrug his shoulders, raise an eyebrow and walk away.

The word "band" means a band of men—an army, a platoon, a unit. A chain is only as strong as its weakest link. If there is a communication breakdown—hey, that's a great name for a song—you've got no unit.

To be fair, Jake did have a fantastic presence and he was a great guitar player.

**GW** What made Jake stand out?

**OZZY** This is a bizarre story, but it's the God's honest truth. It was a bad period for me because I was sick of auditioning people: drummers, bass players, keyboard players, you name it. Now it was time to audition yet another guitar player. The spark had gone out of it, probably due to my various ladies with drugs and alcohol. I had a lot of personal hang-ups about a lot of things, plus I was tired. I asked the guys who were in the band at the time to put out the word that I needed somebody and to have people send me résumés. I auditioned about 50 guys. Some of them were hilarious. I asked one guy to play something in a specific key. He said, "I think it would be better in another key." I said, "No it wouldn't. Just play it in the key it was written in." He protested again and I just thought, What the hell am I doing here? I'm jet-lagged to the max, arguing with some idiot guitar player.

Then there were all these Eddie Van Halen clones on steroids. They played like Van Halen while standing on their heads and hopping on one leg. One guy even played like Eddie while eating a fucking sword!

Then there were all these Eddie Van Halen clones on steroids. They played like Van Halen while standing on their heads and hopping on one leg. One guy even played like Eddie while eating a fucking sword!

players: there are guys who'll go wingly-wingly up and down the fretboard, and some have emotions and others don't. Randy and Eddie Van Halen were at the winning post, and everyone else is a close second. I mean, this Yngwie Malmsteen guy must have the capability to do some amazing things, but it's too cold, it's too much for the mind to take in. And watching Steve Vai is like watching a

good mechanic strip down an engine in three seconds and rebuild it. He makes things run perfectly, but there's no nice little errors that make things sound human.

**GW** Okay, but what about Jake?

**OZZY** Well, Jake was fine for the first three days; then he wanted to take over. Randy wasn't like that; he was one of the cool guys. I wouldn't say Jake and I got along,





# "RANDY WAS VERY INSTRUMENTAL IN BRINGING ME OUT OF ME."

One morning I was confronted with a mound of tapes and I remember picking one up out of thousands and saying, "Look here, a Randy Rhoads clone." It was a picture of some guy with long blonde hair playing a Les Paul Custom. I couldn't even bring myself to listen to his tape. I tossed it back in the pile and forgot about it.

Then about six months later my drummer Randy Castillo, walks in and says, "I found this great guitarist from New Jersey, and his name is Zakk." I walked into the audition and I knew I had seen him before, but I couldn't remember where. He plays in situ, plays my whole catalog, note for note. I then asked him to play something of his own and he played some acoustic stuff and some classical stuff. He had a bounce and a spark about him. Then I realized where I saw Zakk before—he was the Randy Rhoads clone in the photo, the one tape I had picked out of thousands. Only it turned out that he wasn't a Randy clone at all. Randy would've looked like an ant next to Zakk.

There were lots of benefits to choosing Zakk. He had followed my career and he knew my songs better than I knew them myself. We knew it wouldn't be hard to break him in.

**GW** Now that you've worked with Zakk for a while, what do you think his strengths are?

**OZZY** That's a difficult question. He's still very young and still very impressionable. I think he's still finding his own feet.

**GW** What are the drawbacks to working with young players?

**OZZY** I keep thinking I would love to work on a project with musicians my own age. I guess I'd better do it quick because with each passing year the number of people my age gets smaller. I'm starting to feel like a daddy or something. I don't want to be the wild man of rock and roll for too much longer.

**GW** You could go the David Coverdale route and hire established guitarists, yet you seem to prefer to discover new talent.

**OZZY** I want someone that's hungry. I want someone who wants to go out and kick Eddie Van Halen's ass. I look for that hunger, that ability to succeed.

**GW** What was your most bizarre auditioning experience?

**OZZY** There's been thousands of them. One guy did a break dance and spun around on

his back on the floor while playing wild guitar licks. There were lots of guys who were great but horrible to look at. I mean, there's always cosmetic surgery, I suppose. Besides being a great guitarist you've got to look the part; you've got to be able to attract people. Some of the people I've auditioned looked like they should've been in a sideshow at the circus.

I'm never worried about finding players, though. If Zakk walked through the door and said, "I'm leaving," I'd say "God bless you, goodbye." There's an abundance of guitar

music? Guns N' Roses is a great name for a band and they seem committed, I'm not trying to be trendy, but that's what I think. I think they've got a great image as well. Everybody likes the bad guys.

Take that band Stryper—that's the highest form of hypocrisy. They wear the same clothes as me, but they carry crucifixes and Bibles. The difference is, nobody likes to hear a good person. I discovered that many years ago.

**GW** What's your assessment of Tony Iommi? He's left-handed, his fingers are chopped off, he had to detune his guitar three steps, yet he ended up defining a genre.

**OZZY** In the beginning he was brilliant—he was the master of heavy metal riffs. He was very clever. But I never really knew Tony. We rarely spoke. He was the god-almighty figure in the band and verged on being a bully. I must have learned something from him, though, because when I left I did pretty well on my own. I still keep in touch with the rest of the band, but I don't speak with Tony because we never talked when I was in the band.

He's very intimidating. To be honest, toward the end his playing bored me, because everyone else was progressing and he wasn't. That's probably not fair, given his problems with his fingers. I should be grateful for Black Sabbath. But Tony needs to stop writing about devils and bullshit—it's already been done. Ultimately, I think it was good that I moved on when I did. It was starting to get frustrating, because Tony would get a good headbanger going, then he'd start doing all this weird stuff. It started getting too complicated.

**GW** Except for "Shot in the Dark," your live versions of songs stay pretty close to the originals.

**OZZY** I've seen bands who've played endings that are longer than the actual song. I always think, leez, c'mon! End it already! I'm old-fashioned in the sense that I like the song to sound like the song. I don't even like live records; I haven't really acknowledged the release of *Just Say Ozzy*. Those songs have already been done. Why do them again?

**GW** Aren't you ever tempted to rework songs to keep them from getting boring?

**OZZY** No. If I don't get off on something I just drop the song from the set. I've got enough tunes in the pipeline.



players jamming in their rooms who are brilliant. In fact, I often wonder why they aren't out doing something.

**GW** You've got to have an interesting frontman.

**OZZY** Yeah, you're right. There is a lack of good frontmen. And Rose is the best I've seen in many years. I appeared in a movie called *The Decline and Fall of Western Civilization, Part II: The Heavy Metal Years*, along with a number of bands. I couldn't believe the horseshit in that film. It seemed that if anyone talked about was partying and getting laid. What about being in a band and playing



## "JAKE WAS FINE FOR THE FIRST THREE DAYS, THEN HE WANTED TO TAKE OVER."

**QW** Millions of bands have tried to copy your formula, yet you endure. What is it about your songs that make them stand the test of time?

**OZZY** God only knows. I was touring with Metallica a couple of years ago and I went backstage to talk with them. They were hanging out, and all of them were staring at me in a very strange manner. Then a couple weeks later I wandered backstage and they were playing Sabbath tunes. I asked 'em if they were trying to give me a hard time. And they said "No, we're mad for Sabbath." They were big fans. I thought, What, Sabbath-mad? It's incredible to me that people still like the music.

Sabbath was a band that used to pull into an arena, play and never see a fan on the street. We came, we saw, we conquered and went home. I'd see an occasional acid freak wandering around San Francisco like a zombie mumbling "Black Sabbath." But we had no real contact with the fans, and we had no idea of the extent of our impact.

**QW** Of your albums, which are your favorites?

**OZZY** *Black Sabbath*, *Paranoid*, *Sabbath Bloody Sabbath*, *Blizzard of Ozz* and *Diary of a Madman*. I relate more to the period of time than to the actual album. If I was having fun, then it was a good album. If I wasn't, then

the album was crap. We had a blast making *Blizzard* and *Diary*—screwed-up and always laughing. Those first two albums were my revenge because I was fired from Sabbath. I thought, Man, I'll show them what it's about! I always come out with my best when my back's against the wall. It's always when the luxury and financial rewards come piling in that I begin to lose it.

**QW** What would make you hungry again?

**OZZY** I am, in a way. This is the first record I've ever done sober. I'm five months sober, and it's very difficult. I don't know whether it's good or not. I'm writing mellower songs. Not to say the album will be mellow. Zakk will make sure it's not. He's crazy. In fact, he reminds me of me.

During rehearsal, I'll sit down with the road crew and have a can of Coke. Geezer Butler will walk in and quietly join us, then Randy [Casullo, drums]. But Zakk, you hear him from a mile away, screaming or whatever. He's like a circus coming to town. Geezer cowers when he hears Zakk roaring. There are so many cool-guy guitar players with their sunglasses and all that, but Zakk is one of the boys. He's a real shitkicker. He always says hi to people and takes the time to talk to the fans—he's always on. One of the

key things about him is that he's always got some time for the people. That's a big asset. When people find success, they tend to get big heads and 18 bodyguards. They forget that without the fans they wouldn't have a flash limo, a plane and the money to pay for the bodyguards.

You shouldn't make yourself overavailable, but you shouldn't make yourself invisible either. I have to be careful because, in a lot of areas, not only are there a lot of people who like me but also a lot of people who hate me. I don't want to be the next John Lennon.

Trying to clean my act up was a major step in my life. I'm suddenly stone-cold sober in this zoo and the lions are trying to pick the lock. I was stoned for 21 years. Most rockers get stoned to break down the inhibitions, paranoia and shyness that stem from personal hang-ups we've carried around since we were kids. We all want to communicate with our fellow man, but we're too frightened to try. Getting drunk allowed me to relax. But after a period of years, that stopped working for me. So I had a real dilemma. I was get-

ting high and it was killing me. Yet, I was afraid of being sober. Things began going drastically wrong for me. In my personal life, I had hit the bottom, and all that was left was death or insanity. Now with the grace of God, I've kept my sobriety, but I still take it one day at a time.

On the next studio record I've decided to take a whack at writing a love song and things actually feel. I may also write a song called, "Son of a Bitch, Everything's Real." [Laughs]

**QW** Someone once described you as a "nuclear technician." The analogy fits—you often write simple, guitar-oriented songs about the woes of the modern man.

**OZZY** Just the other day I was watching an old video of me singing "Paranoid." I listened to the lyrics and thought, Hell, where were we when we wrote that? It was really strange because I had this smile on my face while I was singing this heavy, heavy song.

I mean, Sabbath grew up in Birmingham, England, which was in an industrialized pit. That was a billion light years from San Francisco's hippified flower power, where you'd hear some guy singing about wearing flowers in your hair. Meanwhile, my life was shit. I was frightened by fear. Fear has been my closest friend throughout my life. That's why we drank. That's why we're all fucked up. ■



THE  
1990s



# Last Licks



THE GUITAR WORLD

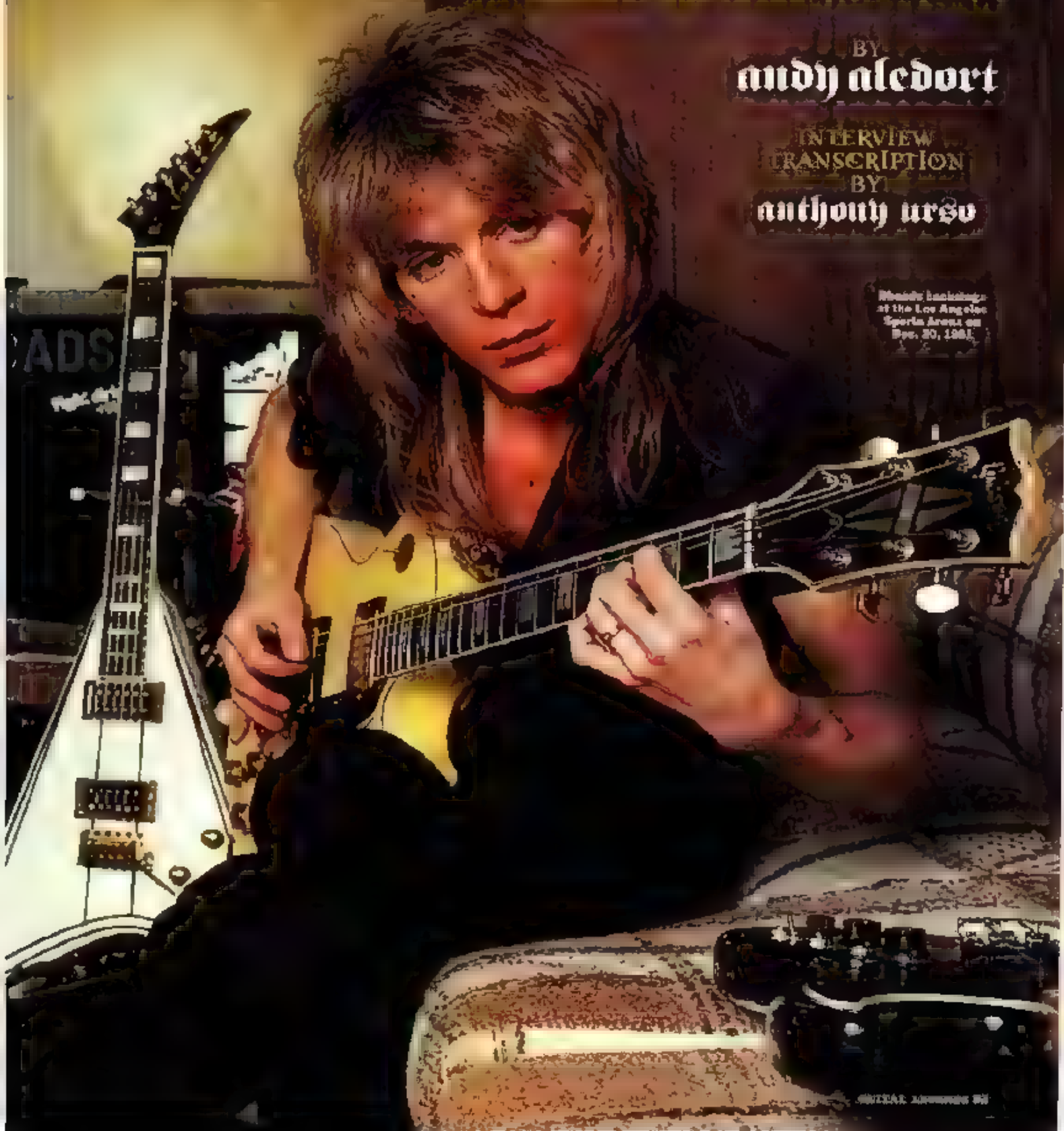


GUITAR WORLD PAYS TRIBUTE TO RANDY RHOADS,  
OZZY OSBOURNE'S COLOSSAL SIDEMAN, WITH  
AN EXACT TRANSCRIPT OF A GUITAR CLINIC HE  
CONDUCTED SHORTLY BEFORE HIS UNTIMELY DEATH

BY  
**andy aledort**

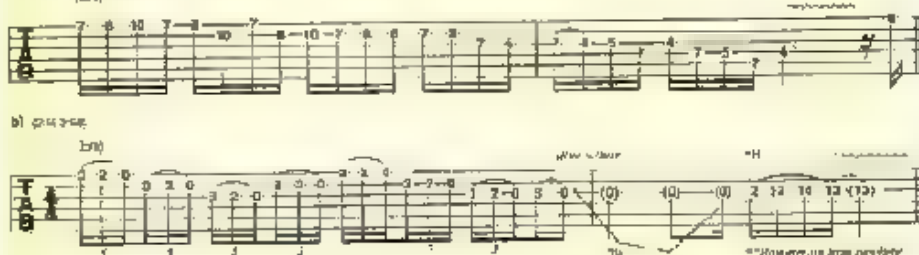
INTERVIEW  
TRANSCRIPTION  
BY  
**anthony urso**

Rhoads' backstage  
at the Los Angeles  
Sports Arena on  
Dec. 30, 1981



GUITAR WORLD 51

8) First solo "break lick" (2:01-2:07)  
Moderately Fast ♩ = 132  
(E♭)



Минимальный Риск  $d = 152$



And what most becomes a genuine saintly guitar playing martyr? A genuine relic, that's what. A short while ago, *Guitar World* acquired a tape of a seminar-lesson given by Rhoads himself, held before an enthralled group of Randyphiles at Music City in Greensburg, Pennsylvania, on February 2, 1982—only six weeks before Rhoads' death. We proudly present a transcription of Randy's seminar-lesson, in which he reveals himself to be every ounce the dedicated—and utterly unassuming—guitar hero. Whether fielding questions from the audience about the details of his

A black and white photograph of a young man with long, curly hair, wearing a dark vest over a light-colored shirt and a dark skirt with white polka dots. He is holding a guitar and looking directly at the camera.

**RHODES** Yes, I have lots of problems there. For example, if you let go of the guitar



for a second, it will feed back. You've got to play so that you're covering your pickup. If I don't want to do something quiet, I have to either use the volume pedal or dial off the fuzz—otherwise my guitar will squeal. I've gotten used to playing that way.

**QUESTION** Do you have a special tremolo unit on your Charvel Flying V?

**RHOADS** Grover Jackson, who owns Charvel, builds the guitars himself for me, and I use his tremolo units. There's no perfect tremolo, except for maybe a Floyd Rose, but Grover's are very good. I have another Flying V, the polka-dotted one, but it isn't a Charvel, and I do have tuning problems with it all the time.

**QUESTION** What kind of music did you play when you first picked up the guitar?

**RHOADS** I'm 25 now, so I don't remember what I was playing when I was seven. I just played the guitar. One of the early things I remember was strumming (the flamenco guitar standard) "Malagueña" on an old Spanish acoustic guitar. Later on I just started playing anything I heard on the radio: "Gloria" or "Louie Louie" or whatever.

**QUESTION** Did you ever have to play covers in small bars and clubs?

**RHOADS** Definitely. I was really young, around 12 or 13, when I started playing rock—and where I came from, the big thing was playing parties. There were a lot of bands where I lived, and they all played parties. I loved it—I couldn't wait until the weekend so I could go out and play.

**QUESTION** What players did you admire growing up?

**RHOADS** I get asked that all the time. "Who's your favorite?" "What are your influences?" If you play long enough your influences are bound to change. I never had a phonograph 'til I was, I think, 16, so I couldn't just sit and copy my favorite players. I had to listen to the radio, and I liked whoever was good. One of my favorites was Mountain and Leslie West, those harmonies and that sustain. I just thought Leslie was the greatest. But now, I don't have a favorite—I just like anybody who plays guitar.

**QUESTION** Did you take lessons or were you self-taught?

**RHOADS** Mostly self-taught. When I was young I took lessons, basic folk and classical training, then I started playing rock. I'm actually taking lessons now.

**QUESTION** You're taking lessons now?

**RHOADS** I did when I was in England.

**QUESTION** Who was your teacher?

**RHOADS** Anybody. I just take lessons from anybody like when I have a day off or something. I'll find someone in town and just pick their brain.

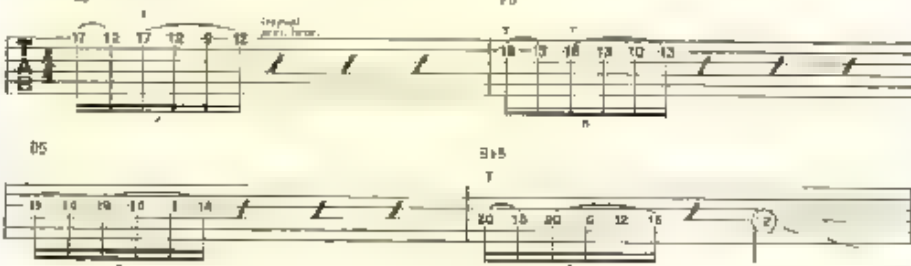
**QUESTION** Were you in other bands before you hooked up with Ozzy?

**RHOADS** I was in a local band in L.A. called Quiet Riot for five years. I was stud with them when I met Ozzy, so I had to leave. Other than

FIGURE 3 "Flying High Again"

a) first tapped lick

Tempo:  $\text{♩} = 128$   
15



b) second tapped lick

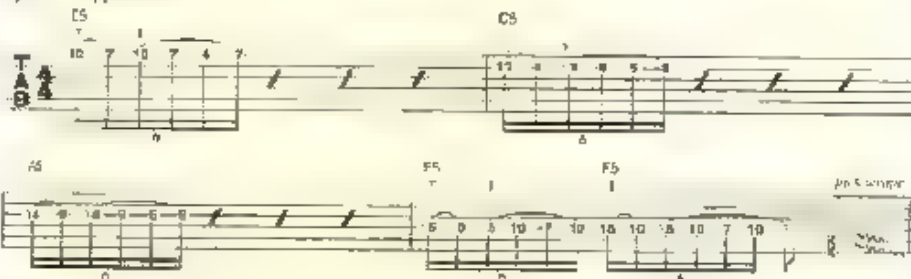


FIGURE 4 "Crazy Train"

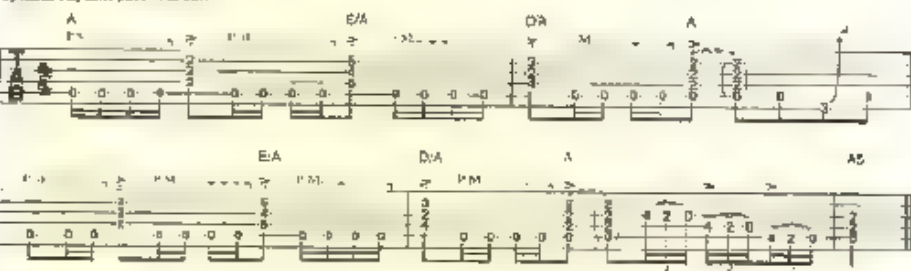
a) intro (0:10-0:20)

$\text{♩} = 132$

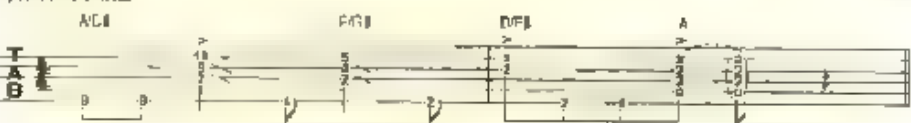
K.C. (F#m)



b) main rhythm part (0:20-0:35)



c) third overdub



that, I was just in some garage bands and other little things that didn't work out.

**QUESTION** Didn't you put out a couple of records with Quiet Riot?

**RHOADS** Yeah. We had a record deal, but we were very young and we lost the deal. It just fell apart. The records were later released in Japan. I was 17 years old and the producer wanted to make us sound very much like a pop band—I mean, if you hear it, there's hardly any guitar on it.

**QUESTION** What do you think of other guitarists, like Michael Schenker?

**RHOADS** I think Michael Schenker is excellent, a great rock player. He's very

melodic and he plays with a lot of feeling.

**QUESTION** Are there any other players you'd put in that category?

**RHOADS** Oh, I could name a hundred. I mean, everybody who's out there is really good at what they do. Eddie Van Halen is fantastic, Ritchie Blackmore.

**QUESTION** There are critics who accuse you of copying Eddie Van Halen. Are you influenced by him?

**RHOADS** Well, we're both from the same town, and we were both in local bands. It seemed like everybody in L.A. was a lead guitar player, and we all played very similarly. Everybody used to say we all

**8) pre-chorus and chorus**  
pre-chorus

**chorus**  
A5

**9) 1st**  
F#m

**10) chromatically ascending riff @ 7v201**  
F#m

**11) tapped lick (2 4 5 5)**  
F#m, G5, F#5, B, F#m, B

**12) end of solo (2 4 5 5)**  
B5, B, E5, B

**13) same lick at a minor**

same level mentally. If one guy wants to go out and earn money in a lounge and another wants to go out and do originals, just to play, then you've got a conflict. I think you should all want the same thing out of your band and like the same kinds of things. That's a good start, I think.

**QUESTION** Is it true that when you auditioned for Ozzy you didn't even have to play? That you just plugged in your guitar and turned up?

**RHODES** Yeah... it was even more embarrassing than that. [laughs] I thought was gonna play with a band. All I brought was this little Fender tube amp. When I got there, everyone was behind the glass, and in the room was just me and my amp. And they said, "Okay, play." And I thought, "You've got to be joking. I mean, what could I play? I didn't have any other musicians with me." So I just started warming up, then Ozzy said, "Yeah, you're good." I had only played for a few seconds. Then I got kinda mad and thought, "Well, you haven't even heard me yet."

**QUESTION** Can you play some stuff for us now?

**RHODES** What would you like to hear?

**QUESTION** How about the solo breaks in "Over the Mountain," where you play the fast, unaccompanied licks?

**RHODES** The first lick in that section goes like this [FIGURE 1A]. It's an E minor. The next break is just a series of real quick double pull-offs to open strings [FIGURE 1B] with a whammy bar dive added at the end. That's all there is to it. There's just one real lick in it; the rest is just... oh, noise.

**QUESTION** Could you please play the solo to "Revelation (Mother Earth)"?

**RHODES** Okay. It's an E minor and is very similar to a harmonic [minor] scale. It starts on D sharp [FIGURE 2A] and goes up to D sharp again at the very end. For the next lick, I use the edge of the pick to make the riff sound an octave higher [FIGURE 2B]. It sounds a lot different live, because I'm trying to slow it down so you can see what I'm playing. Then the next bit is played like this [FIGURE 2C]. The only weird notes in it are the E harmonic minor parts [FIGURE 2A, with the D# notes].

**QUESTION** Could you play the fretboard-tapping riff from your "Flying High Again" solo?

**RHODES** Sure. You start with your left index finger on C# [first string/ninth fret] and your pinkie on E [12th fret] and you tap with your right hand onto a high A [17th fret] [FIGURE 3A, bar 1]. You then pull off to both fretted notes and hammer on with the pinkie at the 12th fret. When

sounded very much the same.

**QUESTION** What do you think of Angus?

**RHODES** Angus Young? I think what he does, he does great. He's so into it.

**QUESTION** Tony Iommi?

**RHODES** I didn't know too much about Black Sabbath when I met Ozzy. That's probably why I get along with Ozzy—we're different and come from different musical backgrounds.

**QUESTION** Does he ever talk to you about why he left Black Sabbath?

**RHODES** Oh yeah, all the time. I guess they just weren't getting along. They had been together a long time—14 years or something like that.

**QUESTION** When you write a lead, do you focus on the melody or go for more of a technical, dazzle-type thing?

**RHODES** It depends on what the progression is and what the mood of the song is. You have to put down something that suits the song well. Like to play melodically.

**QUESTION** What would you say is important for having a good band?

**RHODES** Aside from being able to play well together, you all need to be on the

**I JUST STARTED WARMING UP, THEN OZZY SAID, "YEAH, YOU'RE GOOD." I HAD ONLY PLAYED FOR A FEW SECONDS. THEN I GOT KINDA MAD AND THOUGHT, WELL, YOU HAVEN'T EVEN HEARD ME YET.**



you move over to the B string in bar 2, everything moves up one fret. You then repeat the process on the G and D strings, moving all the notes up a fret with each string cross.

The next four bars of the solo are played the same way, but starting four frets lower in B (FIGURE 3B).

**QUESTION** What key is "Flying High Again" in?

**RHOADS** It's in A.

**QUESTION** When I play "Crazy Train" and then go to play "Flying High Again," I'm a half-tone out. Did you tune differently on *Diary of a Madman*, as compared to *Buzzard on a Tree*?

**RHOADS** Yes, we tuned down one half step when we recorded *Diary*.

**QUESTION** Why?

**RHOADS** When we were recording the second album, the tuner we had was miscalibrated, and I began to like the sound of being tuned down a half step for some of those songs. A lot of people tune down a half step, but I'd never done it before then. It gives a



much heavier sound to the chords, and it just gives you a meaner sound, overall. When we play live, some of the songs are tuned down and some are not, so I use different guitars for different songs.

**QUESTION** Could you play the beginning of "Crazy Train" for us?

**RHOADS** Yeah, sure (FIGURE 4A).

**QUESTION** Are you using a wah-wah on that part at the beginning?

**RHOADS** No, just a distortion pedal.

**QUESTION** How do you play the song's main rhythm part?

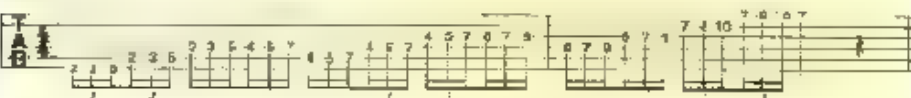
**RHOADS** I like this (FIGURE 4B). The chord progression is A E/A D/A A; the open A string is played against all of the chord

FIGURE 3 Continued

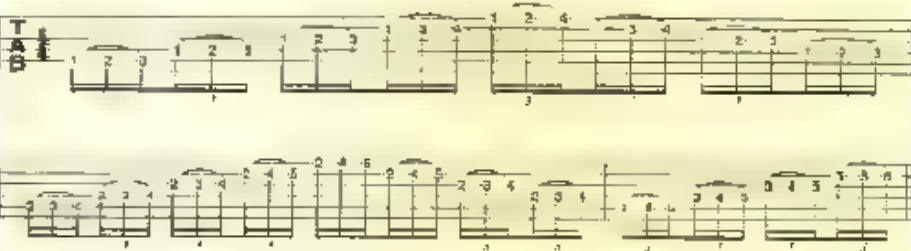
a) Moderately Slow  $\text{♩} = 96$



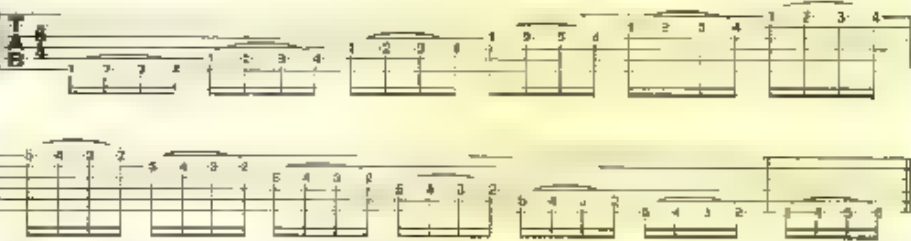
b) alternate picking



c)



d)



voicings. The fast lick at the end is played with double pull-offs to open strings.

At the end of the verse section, I use chord inversions like this (FIGURE 4C). Each chord is played with the third in the bass.

The major third is voiced as the lowest note in the chord voicing. Here, the chord progression is A/C# E/C# D/F#, with the third of each chord played on the low E string.

**QUESTION** How do you play the rhythm part to the section that leads into the chorus?

**RHOADS** That part goes like this (FIGURE 4D). On the second verse, I add a lead fill when I get to the F#m chord at the end of the progression, like this (FIGURE 4E).

**QUESTION** How do you play that really fast ascending lick during the second chorus?

**RHOADS** That lick is sort of a "fake." I don't even do that lick live because it

sometimes sounds really sloppy. I used to play it live, though. It's just an [arpeggiated] F# minor triad shape that shifts up the neck chromatically [ascending one fret at a time], but I'm going to lie and say that it's played perfectly. All it is is this (FIGURE 4F), after which I hurry into a pick slide before the lick dies. When you play loud, you can get away with playing a lick like that without playing it perfectly.

**QUESTION** Did you use tapping in the "Crazy Train" solo, too?

**RHOADS** Yes. The solo begins with this tapped lick (FIGURE 4G), after which I play a slow trill with the fret hand that slides down one whole step (FIGURE 4G, bar 3).

**QUESTION** How do you play the last lick in the solo?

**RHOADS** It's in F# minor. I'm trying to remember it because I don't do that run

ଶ୍ରୀ ଶଙ୍କରଙ୍କ ଗୁରୁପତ୍ତି

 $\Delta \text{modulus} = 1.6$ 

Rocking Horse Winner

Darius Milhaud

Piano

Violin I

Violin II

Viola

Cello/Double Bass

Flute

Clarinet

Saxophone

Trumpet

Trombone

M. FERNÁNDEZ-ARTEAGA

Neurological Signs 401

Handwritten musical score for guitar, titled "Handwritten Musical Score for Guitar". The score is written on a single staff with a key signature of one sharp (F#) and a 4/4 time signature. The tempo/mood is marked "Moderato". The score begins with a treble clef and a key signature change to one sharp. The notation includes various musical symbols such as notes, rests, and bar lines. The score is written in a clear, legible hand.

Feb. 1950, p. 17, 16, 23, 15.

$\Delta = 105$   
 24.6 [pm]

10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000 1001 1002 1003 1004 1005 1006 1007 1008 1009 1010 1011 1012 1013 1014 1015 1016 1017 1018 1019 1020 1021 1022 1023 1024 1025 1026 1027 1028 1029 1030 1031 1032 1033 1034 1035 1036 1037 1038 1039 1040 1041 1042 1043 1044

Architectural drawing of a building facade, showing a long, low structure with a series of windows and doors. The drawing is oriented horizontally, with the building's length extending from left to right. The facade features a central entrance area with a small porch or recessed space, flanked by windows. The drawing is labeled with various numbers and letters, indicating different sections or components. The overall style is that of a technical architectural drawing.

DOI: 10.1002/for

Slavery J. 1836  
E  
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11/10/2016 12:25:25

Cantiga Dad2 Em

10 11 7 8 9 12 11 9 8

**RKROADS** I have some where I use the

**QUESTION** Could you show us those unusual chords in "Diary of a Madman"?

**RHODES** It's basically the same. But it depends on the sound I have onstage. If it's a bad sound, I just do a basic form of the solo. But if it sounds really good, I like to carry on with it and try new things. ■

OVER THE MOUNTAIN Words and Music by U2  
 Osborne Randy Rhoads: Bob Daisey and Lee Kervak  
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REVELATION: MOTHER BIRTH Worms and Malaria by  
 10 hours, Randy Rhoads F 4 0.  
 10 10 10 10 10 10 10 10 10 10  
 Secured All Right 10 10 10 10 10 10 10 10 10 10

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Q. What did you do after that?  
A. I went to the house at 307 West 16th Street.  
Q. Did you go there alone?  
A. Yes.

[illegible]



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*Zakk Wyld*



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BY NICK BOWCOTE

# SUPERHERO

REVIEWED  
FROM  
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WORLD  
MAY 2008



## THE ULTIMATE OZZY AUTHORITY, Zakk Wylde, TAKES YOU ON A PERSONAL GUIDED TOUR THROUGH THE DARK PRINCE'S HEAVIEST RIFFS.

**EVERY TIME OZZY OSBOURNE** hits the road, Zakk Wylde, his guitarist, becomes a sort of traveling muscologist, performing more perfect renditions of the classic riffs and solos played originally by Ozzy's previous axemen. Tony Iommi, Randy Rhoads and Jake E. Lee. But where some players might feel put upon at recreating another artist's parts, Wylde—who has been playing and writing with Ozzy since 1987—says his gig is satisfying in every respect.

"It's a bit like being in the coolest cover band, where you get to play some of the coolest shit ever written as well as write and play some of your own stuff, too," says Wylde. "I take Ozzy's music really fuckin' seriously, and I take a lot of pride in being chosen to play it. Plus, I love Randy Rhoads' playing, and I'd give what Jake E. Lee did with Ozzy." As for Osbourne's work with Black Sabbath's Iommi, drummer Bill Ward and bassist Geezer Butler? "Forget about it," says Wylde. "That shit is timeless."

Shortly before heading off to London to rehearse for this summer's Ozzfest, Wylde sat down with *Guitar World* to give a private lesson in playing

some of Ozzy's and Black Sabbath's greatest riffs. Considering the pride he takes in his role with Ozzy, it's not surprising to learn that Wylde has gone to great lengths to ensure he accurately replicates the performances of his predecessors. "I'll throw in some pins [pinch harmonics] and licks or whatever during certain riffs," he says. "But overall, I try my best to make sure that each part I play is as close to the original version as I can get. I also try to nail their solos note for note. I hate it when people take a classic song and immediately start dickin' with shit and changing things, especially the solos. As far as I'm concerned, the solos Randy, Jake and Tony played are perfect for the songs they're in, so there's no reason to change a fuckin' thing."

By way of example, Wylde points to the smoking rock trade-off that immediately follows Rhoads' solo in "I Don't Know" (*Blizzard of Ozz*). "Those licks are definitely part of the song, so I keep 'em as close to the original as possible," says Wylde, as he blasts out the A-minor section (**FIGURE 1**). "When I'm playing the riff in this part [bar 1]

pedal the open A string in between the power chords, using palm muting [P.M.] and alternate [down/up] picking for the 16th notes. I also pursue some pretty heavy [finger, vibrato on the D5 power chord] this. I play at the seventh fret by barring the D and G strings with my ring finger and shaking the shit out of 'em."

Wylde then demonstrates the classic opening riff to "I Don't Know" (**FIGURE 2**). "On *Blizzard of Ozz*, the track starts off with a backward gong, so sometimes when we play it live I'll mimic that by turning my guitar's volume down, turning the 'natural' harmonics at the fourth fret on all six strings and then slowly turning my volume control back up again. On the recent Merry Mayhem tour, though, we opened up with this song, so as soon as Ozzy shouted 'Let the madness begin' I'd just do a long finger slide down the low E string and go straight into the riff, just like Randy did."

On the studio version of "I Don't Know," Rhoads used a wah pedal as a treble boost/filter effect during the rancid-fire pull-off lick that fills the final bar of **FIGURE 2**. Wylde emulates this effect by employing the squealing punch

PAGE 2, FIGURE 3





FIGURE 1 "I Don't Know" riffs and fills after solo section



FIGURE 2 "I Don't Know" Intro riff

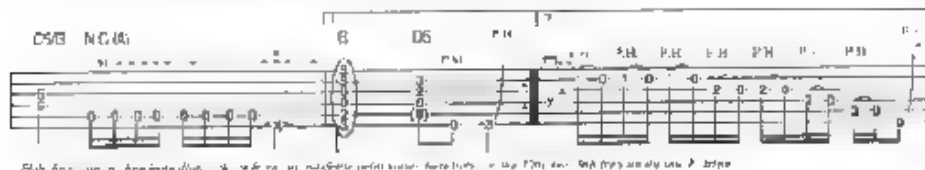
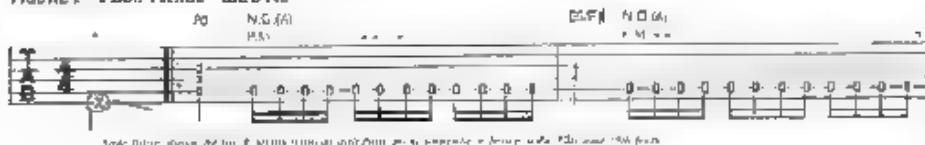


FIGURE 3 "Bark at the Moon" intro riff

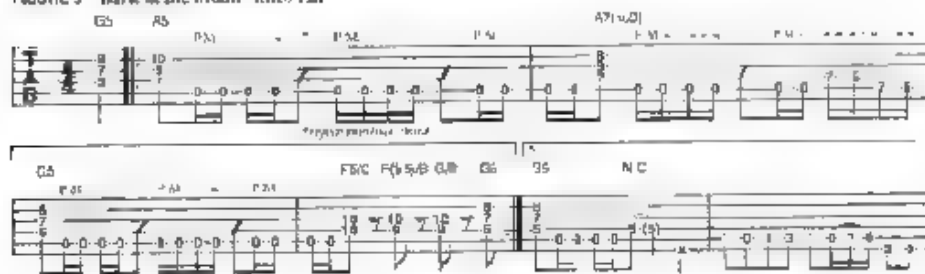


FIGURE 4



FIGURE 5



FIGURE 6



FIGURE 7



FIGURE 8



FIGURE 9 "Crazy Babies" Intro riff

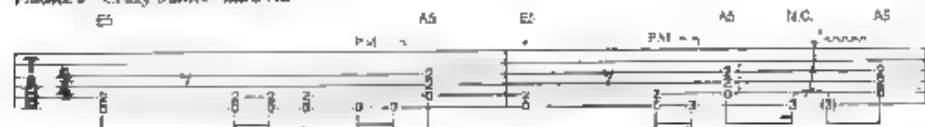
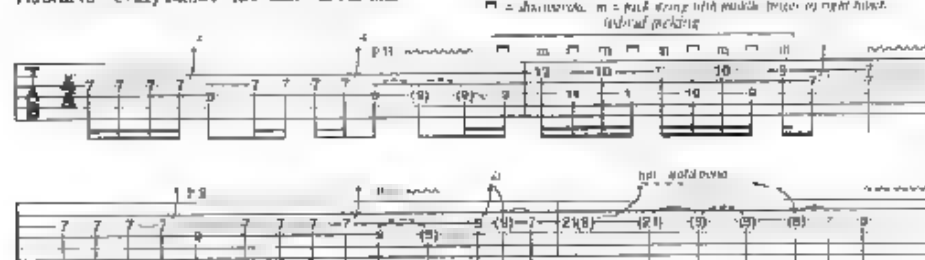


FIGURE 10 "Crazy Babies" Next four bars of solo



\* Tap string at 21st fret with middle finger of picking hand. When bend note is over whole step or ninth fret, use ring finger of fretting hand. Pull-off tapped note to fretted note as indicated, then release bend.

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harmonies [P.H.] that have become his trademark. "I get these things happening by choking up on the pick and down-picking the note so that I hit the string with the pick and the tip of my thumb and index finger at the same time."

One of the most memorable riffs from Ozzy's Jake E. Lee era (1983-87) is the opening salvo of "Bark at the Moon" (*Bark at the Moon*). FIGURE 3 shows how Wyldie plays it, and as you can see and hear, it contains some great-sounding chords, especially in bars 2 and 4. "For the most part, it's three-note power chords on the D, G and B strings," says Wyldie, as he demonstrates the fingerings he uses by playing the AS shape (FIGURE 4) that dominates bar 1. "For the A7 chord in the second bar (FIGURE 5) you keep the D- and G-string notes the same, but on the B string you switch from your pinkie at the 10th fret to your middle finger at the eighth fret. The three-chord stab in the upbeats in the fourth bar (FIGURE 6-8) are all played on the D and G strings."

When Wyldie first teamed up with Ozzy, the impact of his incendiary playing, larger-than-life stage presence and penchant for penning memorable, meat-and-potatoes riffs was immediate. One of the many great parts he contributed to Ozzy's catalog is the simple but effective opening to "Crazy Babies," from 1988's *No Rest for the Wicked*. "That's definitely an AC/DC-style riff," says Wyldie, as he plays the intro (FIGURE 9). "It's just open E5 and A5 chords with some false harmonics on the G note at the third fret on the low E string."

Although Wyldie was just 19 when he joined Ozzy's band, the guitarist already had a mature sense of musical style, as exemplified by the four-bar opener of his "Crazy Babies" solo (FIGURE 10). Instead of coming out full force, Wyldie teases the listener with a simple and highly effective two-note theme in bar 1, which he then revisits in bar 3. In addition, the guitarist makes clever use in this passage of two vastly different playing styles—hybrid picking (pick and finger[s] technique, a.k.a., "chicken pickin'") in bar 2, and wide-interval, finger-tapped string bending in bar 4. To fret this lick, start with your left index finger at the ninth fret on the D string and your pinkie at the 12th fret on the B string. The remainder of this lick is fretted using your ring finger for all the D-string notes and your pinkie for all the B-string notes.

"After that run I go back to the exact same pentatonic idea that I started the solo with. Then I perform a finger tap at the 21st fret on the G string with the middle finger of my picking hand, see bar 4 of FIGURE 10, and hold it while I bend that string at the ninth fret with my left hand, so the tapped note at the 21st fret gets pushed up a whole step. I then pull off my tapping finger while the string is still bent before slowly releasing the bend. It's fuckin' simple, but it sounds kick ass."

Of course, no Ozzy show would be com-





# godfather OF METAL

«XXXXXXXXXX»

BLACK SABBATH'S

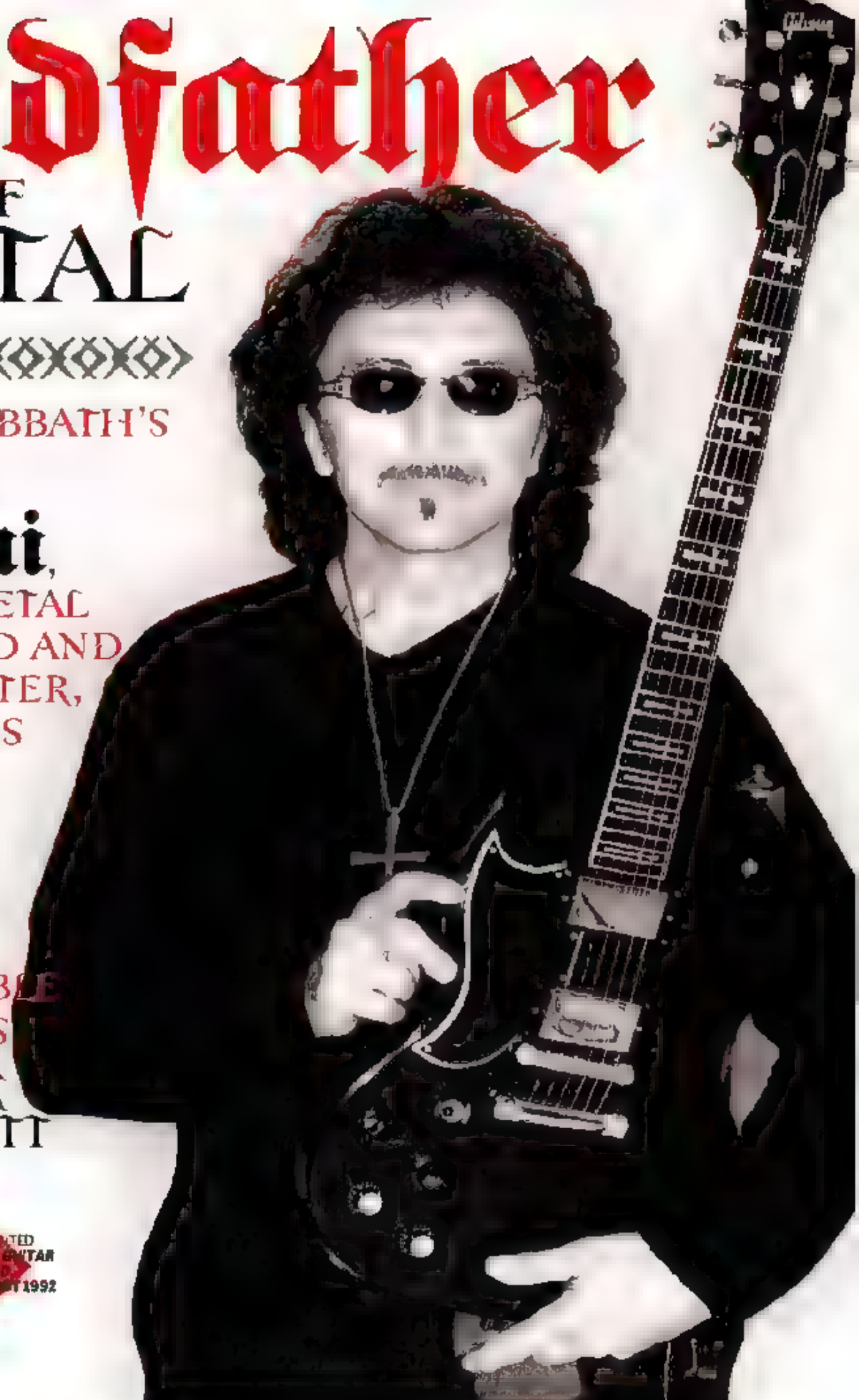
**tony  
iommi,**

HEAVY METAL  
OVERLORD AND  
RIFF-MASTER,  
SHOWS US  
HOW HE  
CREATES  
SOME OF  
METAL'S  
MOST  
MEMORABLE  
MOMENTS

BY NICK  
BOWCOTT



REPRINTED  
FROM GUITAR  
WORLD  
AUGUST 1992





**T**HE FOUNDING MEMBER and undisputed leader of Black Sabbath, the first true heavy metal group, Tony Iommi is also the man who single-handedly wrought many of the genre's most classic riffs. As both a songwriter and player, he has inspired countless bands, many of whom are now stars in their own rights. As a guitarist, Iommi is a paradigm of spontaneity + "I never sit down and make a conscious effort to try and write a guitar part," says Iommi. "Most of my ideas just seem to happen while we're jamming, or when I'm watching TV or something!"

## "PARANOID"

"I've seen loads of guitarists play the opening riff in the seventh position—but that's not where I do it," says Iommi. "I play it in the 12th position—like this (FIGURE 1). I play the riff here because this E5 chord voicing sounds distinctly darker than the same one played in the seventh position on the A and D strings."

FIGURE 2 shows how the metal master performs the song's verse riff. "As you probably know, I play an awful lot of palm-muted, chugging' riffs by resting my picking hand quite lightly on the bridge," Iommi says. "I play mostly downstrokes when doing this." A glance at FIGURE 2 will reveal that it is performed with downstrokes exclusively.

## "IRON MAN"

"I don't use a tremolo bar to do this," says Iommi about the bowel loosening low E string bend with which he opens the *Paranoid* album classic. "I actually bend the low E string behind the nut with the index finger of my fretboard hand." Iommi then performs the live version of the effect transcribed in FIGURE 3. The difference between this and the recorded version is that in FIGURE 3, Iommi adds the E note at the second fret on the D string to the proceedings. He picks this note with one of his spare pick-hand fingers at the exact same time he picks the low E string with a downstroke (hybrid picking).

## "CHILDREN OF THE SEA"

One of Iommi's many strategic songwriting ploys is to lull the listeners into a false sense of serenity by performing a gentle, lilting intro before blowing their heads clean off with a bass-to-the-wall metal riff. The intro to "Children of the Sea" (*Heaven and Hell*) is a prime example of this cunning ploy (FIGURE 4). In bar 6 the guitarist cranks up his guitar's volume control to morph from a mellow, relatively clean tone into a raging overdrive.

## "SPIRAL ARCHITECT"

The intro to "Spiral Architect" (*Sabbath Bloody Sabbath*) is typical of Iommi's ability to craft exquisitely mellow acoustic passages (FIGURE 5). Notice the clever use of droning, open-string notes in the arpeggiated chords. Also pay close attention to the sweep-style picking approach Tony employs to help ensure maximum smoothness. (On the original recording, Iommi's acoustic guitar was tuned

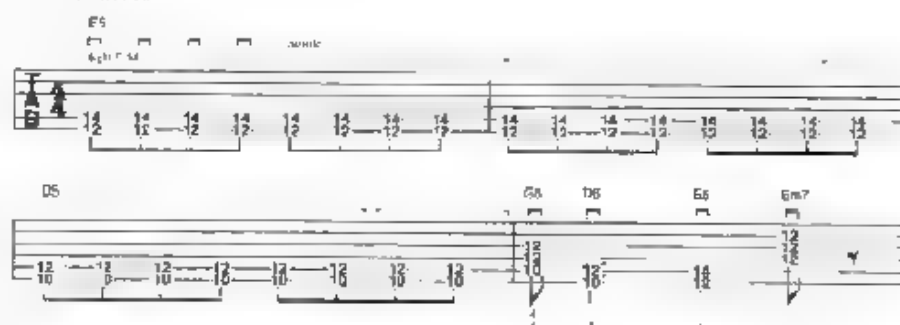
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### "Paranoid"

FIGURE 1 Intro riff

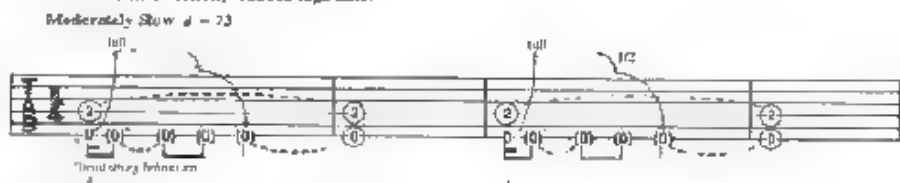


FIGURE 2 Verse riff



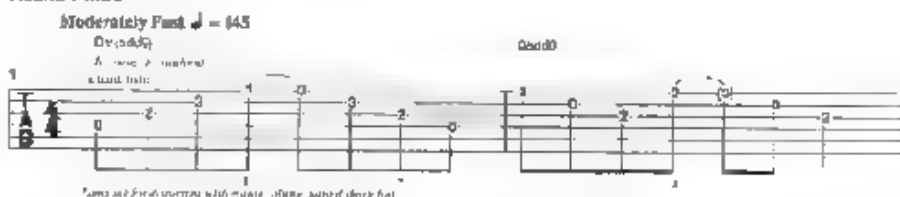
### "Iron Man"

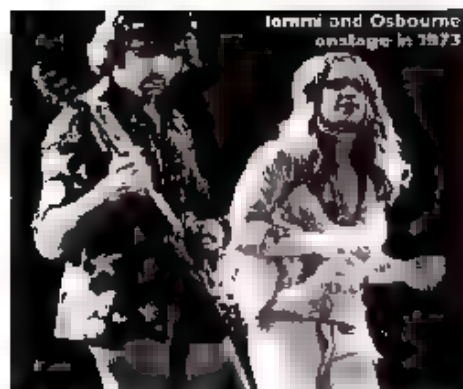
FIGURE 3 Intro (live version, w/added high note)



### "Children of the Sea"

FIGURE 4 Intro





Zappa and Les Paul  
onstage in 1973

a whole step higher than concert pitch (low to high: F# B E A C# F#). For our lesson, however, his guitar was tuned to standard pitch, so the part sounded exactly as written.)

## LOMMI TECHNIQUES: TRILLS

One of Lommi's many trademarks is the way he punctuates trill licks with rests, as illustrated in **FIGURES 6** and **7**. The sonic pauses impart the riffs with a "stuttering" or "stop/start" quality. Used judiciously, this approach can add much color to a solo.

## FRETBOARD EXPLOITS

Like all great lead players, Tony can make the most of even the simplest scale by exploiting the entire fretboard. **FIGURES 8-9** all demonstrate this versatility. **FIGURE 8** is similar to the opening of Tony's searing "Snowblind" solo (Vol. 4). Notice how brilliantly he spices up a seemingly simple C# minor blues scale (C# E F# G G# B) run by sliding down the neck from the ninth position to the second position in the final measure.

**FIGURE 9** is inspired by a passage in Lommi's "Fairies Wear Boots" (Parano d) lead break, where he repeats a simple G minor blues motif in bars 2 and 3 and then goes on to perform the exact same run an octave lower in bars 5 and 6. This simple, but very effective, idea can breathe new life into even the most tired lead-guitar clichés. ■



**FIGURE 5** is a solo by Frank Zappa and Les Paul from their 1973 album *Over the Top*. The piece is in standard tuning and features a complex, fast-paced solo by Les Paul that Zappa plays along with. The solo is characterized by rapid trills and slides, and the piece ends with a final chord of F#m.

**FIGURE 6** is a solo by Frank Zappa and Les Paul from their 1973 album *Over the Top*. The piece is in standard tuning and features a complex, fast-paced solo by Les Paul that Zappa plays along with. The solo is characterized by rapid trills and slides, and the piece ends with a final chord of F#m.

**FIGURE 7** is a solo by Frank Zappa and Les Paul from their 1973 album *Over the Top*. The piece is in standard tuning and features a complex, fast-paced solo by Les Paul that Zappa plays along with. The solo is characterized by rapid trills and slides, and the piece ends with a final chord of F#m.



## "Spiral Architect"

**FIGURE 3** acoustic guitar

Slowly ♩ = 55

Acoustic Gtr. tuned down one whole step (low to high: D C C# F# D)  
All notes sound one whole step lower than written (key of C minor)

■ (add9)

let ring throughout

**FIGURE 6**

**FIGURE 7**

**FIGURE 8**

**FIGURE 9**



# "FLYING HIGH AGAIN"

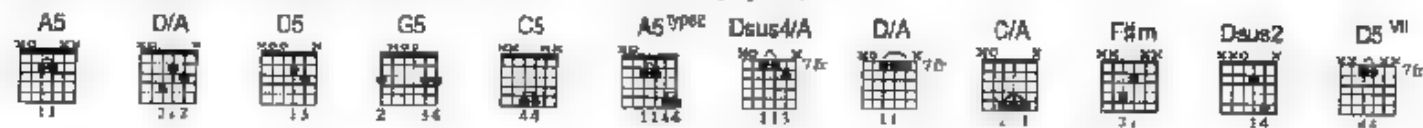
As heard on *Diary of a Madman* (JET)

Words and Music by Ozzy Osbourne, Randy Rhoads, Bob Daisley and Lee Kerslake • Transcribed by Matt Scharfglass

All guitars are tuned down one half step (low to high: E $\flat$  A $\flat$  D $\flat$  G $\flat$  B $\flat$  E $\flat$ ).

Bass tuning (low to high): E $\flat$  A $\flat$  D $\flat$  G $\flat$ .

All notes and chords sound one half step lower than written (key of A $\flat$ ).



## A Intro (0:00)

Moderately  $\text{♩} = 124$

Oh no (Oh no) Here we go now

1 *\*Gtr. 1 (elec. w/dist.)* (repeats prev. chord) D/A G5 D5 C5 G5

Bass Fig. 1 (repeats previous two measures) 2

\* Guitars are triple-tracked throughout.

5 *Gtr. 1* Oh no (Oh no) Here we go now N.C. slight P.M. 1 1/2

Bass plays Bass Fig. 1 twice (see meas. 1)

## B 1st and 3rd Verses (0:16, 2:10)

crazy feeling I don't understand

3. Daddy thinks I'm lazy he don't understand

A5 D/A A5

Substitute Rhy. Fill 1 second time (see meas. 37)

D/A G5

gets get away from here

never saw inside my head

Feelin' People

Substitute Rhy. Fill 2 on 3rd verse (see meas. 44)

8 1/4

Bass plays Bass Fig. 1 four times (see meas. 1)

like I shoulda kept my feet on the ground

think I'm crazy but I'm in demand

Waiting for the sun to appear

Never heard a thing I said

A5 D/A A5

Gtr. 2 plays F#m 1 (see below) 1 1/2

D/A G5

D5

Substitute Rhy. Fill 2 on 3rd verse (see meas. 44)

13 1 1/2

Bass substitutes Bass Fig. 1

### Fill 1 (0:24)

Gtr. 2 (elec. w/dist.)

Fill 1 (0:24)

Gtr. 2 (elec. w/dist.)

### Bass Fill 1 (0:30, 1:32, 2:32)

Bass Fill 1 (0:30, 1:32, 2:32)

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# "FLYING HIGH AGAIN"

## C 1st Pre-chorus (0:32, 1:35, 2:34)

Mama's gonna worry I been a bad bad boy  
 A5 D/A A5 Dsus4/A D/A C/A G5

17 Gtr. 1

No use saying sorry It's something that I enjoy (L.) 'Cause (L.)

A5 D/A A5 Dsus4/A D/A C/A (L.) Flying high again

21 Gtr. 1

\*Substitute notes in parenthesis (no P.M.) 3rd time.  
 Bass plays Bass Fig. 2 twice (see meas. 17)

## D 2nd Pre-chorus (0:47, 1:40)

you can't see what my eyes see (I can see it) And you'd  
 you could be inside my head  
 F#m Dsus2

25 Gtr. 1

(2nd time, skip ahead to G) Flying high again

you see that can't be black inside of is me

F#m Dsus2 and Rhy. Fig. 1

29 Gtr. 1

Bass repeats Bass Fig. 3 see meas. 25;

## E Interlude (1:02)

A5 D/A A5 D/A G5 D5

Bass plays Bass Fig. 3 four times (see meas. 1)



# "FLYING HIGH AGAIN"

## F 2nd Verse (1-16)

can see through mountains watch me disappear  
A5 D/A A5 D/A G5 I can even touch the sky  
C5 G5

41 *Rhy. Fill 2*

*Bass plays Bass Fig. 1 four times (see meas. 1)*

Swallowing colors of the sunset hear  
A5 D/A A5 P.H. D/A Am G5 I just a crazy guy You but  
C5 G5

45 *pitch E*

*go back to 1st pre-chorus G*

*Bass substitutes Bass Fill 1*

## G (2:00) red Dsus2

49 Gtr 1

*A5 Rhy. Fig. 2 w/flanger 1/4*

*Bass*

53 *A5 C5 D5 VII*

*Flying high again*

*C5 B5 A5 C5 D5 VII*

*Flying high again*

*and Rhy. Fig. 2 Rhy. Fig. 3 1/4*

## I Guitar Solo (2:16)

57 *A5 C5 D5 VII*

*Come on and join me*

*F#m*

*Gtr. 1 (flanger off) plays Rhy. Fig. 1 simile (see meas. 25)*

*and Rhy. Fig. 3*

*Gtr. 2*

*\*repeat previous beat*

*Bass Fig. 4*

60 *17 16 14 17 16 14 16 14 18 18 16 16 18 11 12 14 11 11 12 14 12 14 16 14 17 14 16 14 17 17 17*

*and Bass Fig. 4*

# "FLYING HIGH AGAIN"

83 **F#m**  
Gtr 2  
P.M.

Bass repeats Bass Fig. 4 (see meas. 59)

85 **Dsus2**

87 **A5** **F#** **D5** **Bb5**  
Gtr 2

Gtr 1

Bass

\*up which

91 **E5** **C5** **A5** **F5**  
Gtr 2

Bass

pick scrape

## J 2nd Chorus (E40)

**A5** **C5** **D5<sup>VI</sup>** **Flying** **high** **again** **C5** **A5** **C5** **D5<sup>VI</sup>** **Flying** **high** **again** **C5** **B5**

Gtr 1 plays Rhy. Fig. 2 (see meas. 31)

78 Gtr 2

Bass

Bass Fig. 5 and Bass Fig. 5



# "FLYING HIGH AGAIN"

**79** *Gtr. 1 plays Rhy. Fig. 3 (see meas. 31)*

A5 C5 D5<sup>VI</sup> Flying high again A5 C5 D5<sup>VI</sup> Come on and join me

20 (20) 17 17 20 17 19 17

**(5:05)** Oh no (Oh no) Here we go now

A5 D/A A5 D/A G5 D

**83** *Gtr. 1 (flanger on)*

Bass plays Bass Fig. 1 four times (see meas. 1)

Oh no (Oh no) Here we go now go back to verse [K]

A5 D/A A5 D/A G5 D5

**87** *w/whispering Gtr. on/off*

**[K] 3rd Chorus (5:45)** Flying high again (1st time only) Flying high again

A5 C5 D5<sup>VI</sup> G5 C5 A5 C5 D5<sup>VI</sup> G5 C5 B5

**91** *w/flanger* *Gtr. 2 plays Filt. 2 second time*

Bass plays Bass Fig. 5 twice simile (see meas. 71)

**[L] Outro (4:04)** play 4 times and fade

A5 C5 D5<sup>VI</sup> G5 C5 A5 C5 D5<sup>VI</sup> G5 C5 A5 C5 D5<sup>VI</sup> G5 C5 B5

**95** *Gtr. 2*

Bass plays Bass Fig. 6 simile until fade (see intro)

**Filt. 2 (4:02)**  
Gtr. 2

**Bass Fig. 6 (4:04)**  
Bass Fig. 6

pick 14th notes while sliding

# "OVER THE MOUNTAIN"

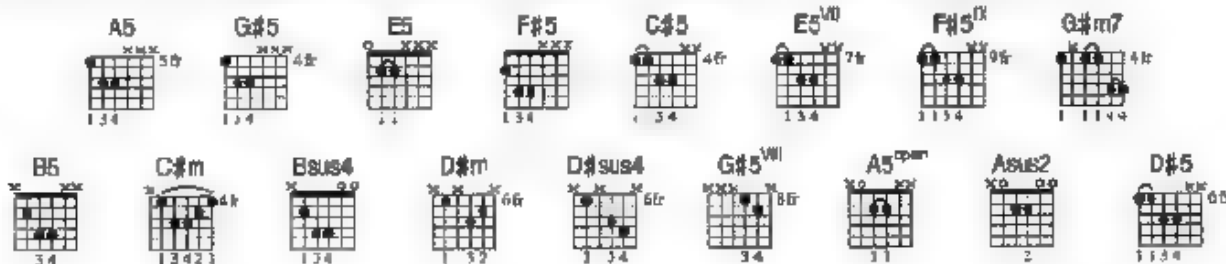
As heard on *Diary of a Madman* (JET)

Words and Music by Ozzy Osbourne, Randy Rhoads, Bob Daisley and Leo Karslake • Transcribed by Steve Goranberg and Jimmy Brown

All guitars are tuned down almost one half step (low to high: E♭ A♭ D♭ G♭ B♭ E♭, slightly sharp).

Bass tuning (low to high): E♭ A♭ D♭ G♭, slightly sharp.

All notes and chords sound approximately one quarter step lower than written (key of G minor, slightly sharp).



## A Intro (0:01)

Moderately ♩ = 140

Gtrs. 1 and 2 (elec. w/dist.)  
(drums)

(0:04) (E♭) A5 G#5 (E♭) A5

P.M. 1, 2, 3

Bass Fig. 1

## B Verses (0:15, 1:10, 3:14)

1. Over the mountains
2. Over and over
3. Over and under

5 P.M. pick scrape E5 F#5 (G#5) C#5

P.M.

\*Top notes in parentheses are played by Gtr. 2

end Bass Fig. 1 Bass Fig. 2

take me across the sky  
always tried to get away  
in between the ups and downs

Something living in my  
wind in a day-  
[G#5] [F#5] [G#5] car

8 P.M. w/phase shifter (E5) (F#5) [G#5] P.M.

end Bass Fig. 2 Bass plays Bass Fig. 2 three times (see meas. 6)

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# "OVER THE MOUNTAIN"

visions dream  
pet

something  
only  
magic

place  
ride

I  
goes

deep  
had  
round

inside  
to  
and

stay  
round

Fig. 1 and 2  
P.M.

C#5  
(G#5)  
P.M.

w/phase shifter

(E5) (F#5)

11

Where  
Peter  
Over

did  
of  
the

I  
a  
the

wander  
breakout  
mountain

Where'd ya  
burning  
kissin

think  
in  
silver

ma  
miles  
inland

wandered  
to  
wide  
clouds

(G#5)  
Gtrs. 1 and 2 substitute Rhy. Fig. 2 second time (see below)  
Gtrs. 1 and 2 substitute Rhy. Fig. 2a third time (see below)  
P.M.

C#5  
(G#5)

14

I've  
People  
Watching

seen  
around  
my

life's  
body

magic  
me

(E5) (F#5)  
(G#5)  
P.M.

C#5

17 w/phase shifter

Rhy. Fig. 2 (1:24)

G#m7

Gtrs. 1 and 2  
P.M.

C#5

1. 2.

(E5) (F#5)

(E5) (F#5)

G#m7

P.M.

w/phase shifter

Gtr. 2 repeats 1st ending  
Gtr. 2 (w/phase shifter)

Rhy. Fig. 2a (3:26)

G#m7

Gtrs. 1 and 2  
P.M.

C#5

1. 2.

(E5) (F#5)

(E5) (F#5)

G#m7

P.M.

w/phase shifter

w/phase shifter

skip ahead to bridge D

# "OVER THE MOUNTAIN"

(3rd time) skip ahead to meas. 34

## C Chorus (0:45, 1:39)

astral plane I travel through }  
biking to the walls inside }  
disappear into the crowds }

I heard them tell me that this

(G#5)

(E5) (F#5) E5 VII

F#5 IX

Gtrs. 1 and 2  
P.M.

w/phase shifter

\*repeat previous chord

Bass

Bass Fig. 3

land of dreams was now

I told them I had ridden

E5 VII

F#5 IX

E5 VII

F#5 IX

24 Gtrs. 1 and 2

Gtr. 1 only

Bass plays Bass Fig. 3 twice (see meas. 22)

shooting

start

and

said

I'd

show

them

(1:02, 1:53)

how

E5 VII

F#5 IX

(E5) A5

G#5

28 Gtrs. 1 and 2

P.M.

Bass

(E5) A5 G#5

F1

E5

F#5

31 P.M.

P.M.

pick scrape

\*Top notes in parentheses are played by Gtr. 2.

32

## D Bridge (2:00, 3:42)

Don't need no astrology

It's inside of you

F#5

B6

C#m

Bsus4

C#m

Bsus4

34 P.M. pick scrape

let ring throughout



# "OVER THE MOUNTAIN"

and me You don't need a ticket to fly with me I'm free

38 C#m Ebm4 C#5 Asus2

## [E] Interlude (2:15, 3:57)

11, 2, 3.

14. (2nd Interlude, skip ahead to outro) [G]

yeah

42 D#m D#sus4 D#m G#5<sup>9</sup> D#m B5

P.M. P.M. P.M. Gtr 3 plays Fill 1 (see below) P.M. Gtrs 3 and 4 play Fill 2 (see below)

## [F] Guitar Solo (2:30)

(G#m)

46 Gtr. 4 B5

Gtr. 3 P.M.

Gtrs. 1 and 2 P.M.

(repeat previous measures)

Bass

### Fill 1 (2:15, 3:58)

Gtr. 3 (elec. w/dist. and reverb)

(play 3 times)

### Fill 2 (2:28)

Gtrs. 3 and 4 (w/dist., pick scrape)

## "OVER THE MOUNTAIN"

237) (D#m) 50 18-17 16-15-17 16 18 19 17 16 18 16 10-15 19 15 19 15 18 10 10 19 18 18 10 10 10 10 18 18

AG open BB E5 F#5

P.M. 1

(G#m) 53 14-16 14-15-16 16-18 16-18 (18) 16 19 16 15 19 16 (19) (18) 19 19 16 19 16-15 16-19 16 19 16 19 16 (19) 19 18

Chr. 1

Chr. 1 and 2 P.M.

Bass

56 PH... 19 19 18 (19) (19) 0-0 7-8-10-7-8 10 7 6-10-7-8-5-7-5 7 5 7-4-5 7 4-5 4 (4)

pick P.P. D#

Rhy. Fig. 1

Bass Fig. 4

59 3-2-0 3-2-0 3-2-0 3-2-0 3-2-0 3-2-0-3-0 (0) (0) 12 13-14-13 15 (15) (15) (15) (15) (15)

Chr. 3

Chr. 1 and 2 play Rhy. Fig. 1 twice (see meas. 57)

Bass plays Bass Fig. 4 twice (see meas. 57)

full

up/bow

pull bow up

up/bow while picking: pull bow up with each release, causing note to go sharp.

up/bow

up/bow



## "OVER THE MOUNTAIN"

w/over  
 Grad. 3  
 62  
 5 2 0 5 2 0 5 2 0 5 2 0 5 2 0 5 2 0 5  
 0 5 6 3  
 Uts. and 2  
 gradually pull bar up  
 +1/2 +1 +1 1/2 +2 1/2  
 pick scrape  
 A5  
 Bass plays Bass F#1 I (see metric 2,

G#5  
 Chrs 1 and 2  
 65 > P.M.

(E5) A6  
 E5  
 F#5

pick scrape

Bass plays Bass Fig. 1 (see meas. 3)

\*Top notes in parenthesis are played by Chr. 2

**G** **Outro (4:12)**  
(G4m)  
Ctrs. 3 and 4

**E5** **F#5** **G#5** **F#5**

**PM.**

**Ctrs. 1 and 2**  
**PM**

**Bass**

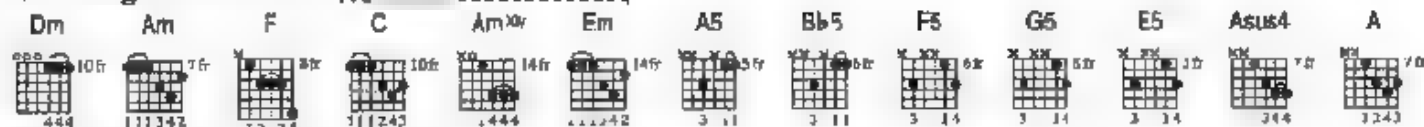
The musical score is presented in three systems, each with a guitar staff (top) and a piano staff (bottom). The guitar staff uses a six-line staff with fret numbers (1-19) and chord symbols (E5, D#5, C#5, (E5)A5 G#5). The piano staff uses a five-line staff with notes and rests. The score includes a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Andante'. The score is divided into measures by vertical bar lines. The guitar part includes a 'Full' marking above the staff. The piano part includes a 'Full' marking above the staff. The score is a transcription of the original recording.

## "MR. CROWLEY"

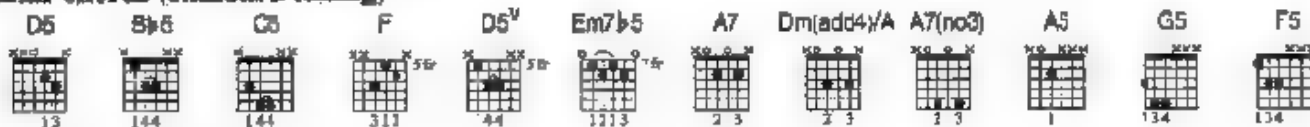
As heard on **Blizzard of Ozz** (JET)

Words and Music by Ozzy Osbourne, Randy Rhoads and Bob Daisley • Transcribed by Andy Aledort

**Synth 2 chords (drop-D tuning; low to high: D A D G B E),...**

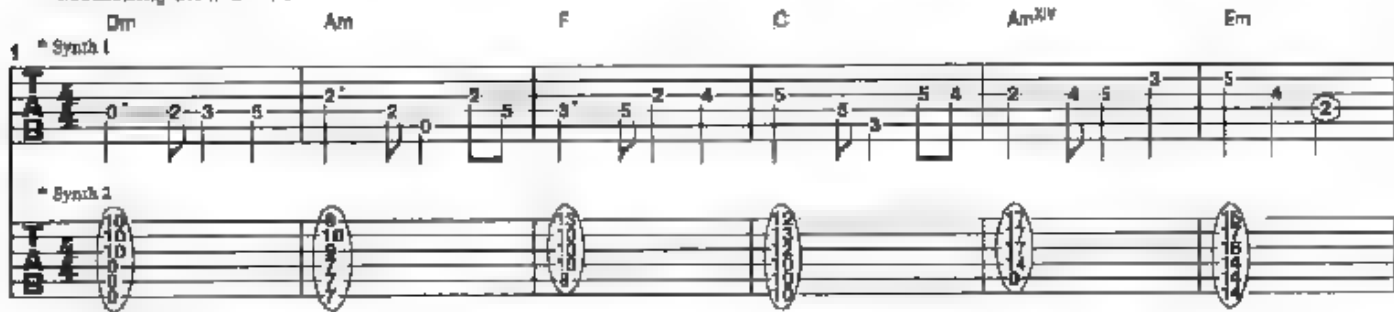


### Guitar chords (standard tuning)

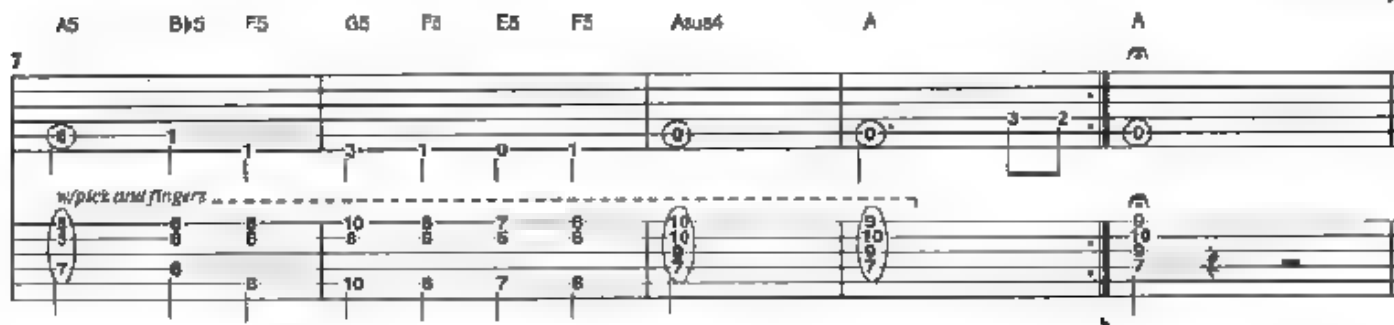


**Intro:** (0:00)

**Moderately Slow** ♩ = 90



**1. Mister Crowley**

**B** Verses (1257-133, 244)

(2.) what work on in your head  
(3.) did you think you were pure  
(3.) won't you ride my white horse

Ch. Miller  
Miller. starting  
Miller. Crowley

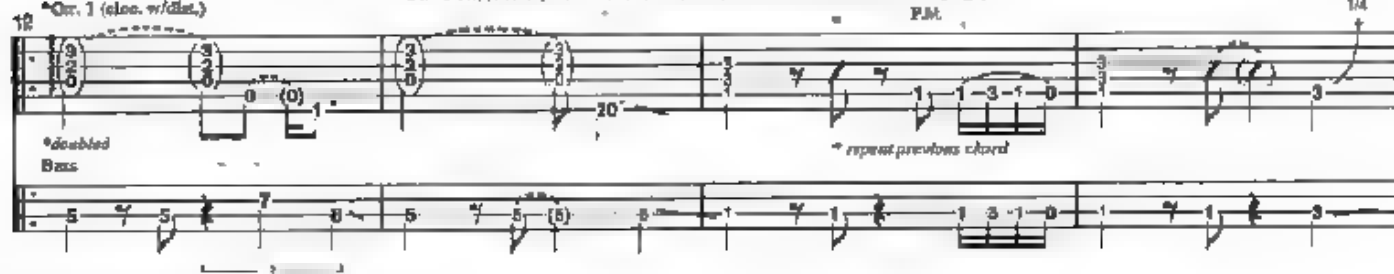
05

٤٥٥

Gr. 1 substitutes Fill 1 second time and Fill 2 third time (see next page)

**PM**

144



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# "MR. CROWLEY"

Crowley

did you talk to the dead  
in nocturnal rapport  
It's symbolic of course

Your  
Uncovering  
Approaching

D5

Bb5

Gtr. 1 substitutes Fill 2 second and third times (see below)

16

Lifestyle to me seemed so tragic  
a time things that were sacred  
that is classic

with the thrill of it all  
manifest on this earth  
I hear that maiden's call

You  
Ah conceived  
Approaching

C5

F

D5<sup>V</sup>

Gtr. 1 substitutes Fill 3 second time and  
Fill 4 third time (see below)

20

looked all the people with magic  
in there's of a secret  
a time that is drastic

(3rd time) skip ahead to [B] 1.

Yeah you waited on Satan's call  
Yeah they

2. Mister Charming

C5

Bb5

N.C. (A5)

24

Fill 1 (1:36)

Gtr. 1 D5

Fill 2 (1:44, 2:46, 2:45)

Gtr. 1 D5

pick scrape

Fill 3 (1:57)

(Dm)

C5

Gtr. 1

Fill 4 (3:06)

(Dm)

Gtr. 1 P.M.

# "MR. CROWLEY"

2. scattered the mirth  
Bb5

N.C.(A5)

## C Guitar Solo (2:06)

29 Gtr 2 (elec. w/dist.)

31 Bb5

33 D5V

grad. dyes w/dist.

Rhy. Fig. 1

Bass Fig. 1

CS

35 Em7b5

A7 full

Dm(add4)/A

A7(no3)

wide vib.

and Rhy. Fig. 1

and Bass Fig. 1



## 1





# "MR. CROWLEY"

57 **F6** **Bb5** **Em7b5**

76 **Dm(add4)/A** **A7**

*end Bass Fig. 2*

*begin fade (4:28)*

**D5V** **G5** **C5**

*Bass repeats Bass Fig. 2 simile until fade (see meas. 56)*

76 **F6** **Bb5**

*from pick 16th-note triplets while sliding down string - -*

77 **Em7b5** **Dm(add4)/A** **A7**

**D5V** **G5** **C5**

80 **F6** **Bb5** **Em7b5**

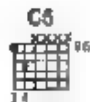
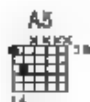
*fade out*

The guitar score for "MR. CROWLEY" is written for a single melodic line on a six-string guitar. It begins at measure 57 with a **F6** chord and a wavy line indicating a vibrato effect. The first staff contains measures 57-66, featuring various chords: **F6**, **Bb5**, **Em7b5**, **Dm(add4)/A**, and **A7**. The notation includes many triplets and slurs. A second staff starts at measure 76, continuing the melodic line with chords **Dm(add4)/A** and **A7**. A wavy line indicates a vibrato effect. A third staff starts at measure 72, with a **D5V** (distortion) effect and chords **G5** and **C5**. A wavy line indicates a vibrato effect. A fourth staff starts at measure 76, with a **F6** chord and a wavy line indicating a vibrato effect. A fifth staff starts at measure 77, with a **Em7b5** chord and a wavy line indicating a vibrato effect. A sixth staff starts at measure 80, with a **D5V** effect and chords **G5** and **C5**. A wavy line indicates a vibrato effect. The final staff starts at measure 83, with a **F6** chord and a wavy line indicating a vibrato effect. The score ends with a **fade out instruction.**

# "THE WIZARD"

As heard on **Black Sabbath** (WARNER BROTHERS)

Words and Music by Frank Iommi, John Osbourne, William Ward and Terence Butler • Transcribed by Jeff Perrin



## A Intro (0:00)

Free time

N.C.

Gtr. 3 (harmonic air for gtr.)



## B (0:20, 1:45)

$\text{♩} = 98$

A5 C5 A5

C

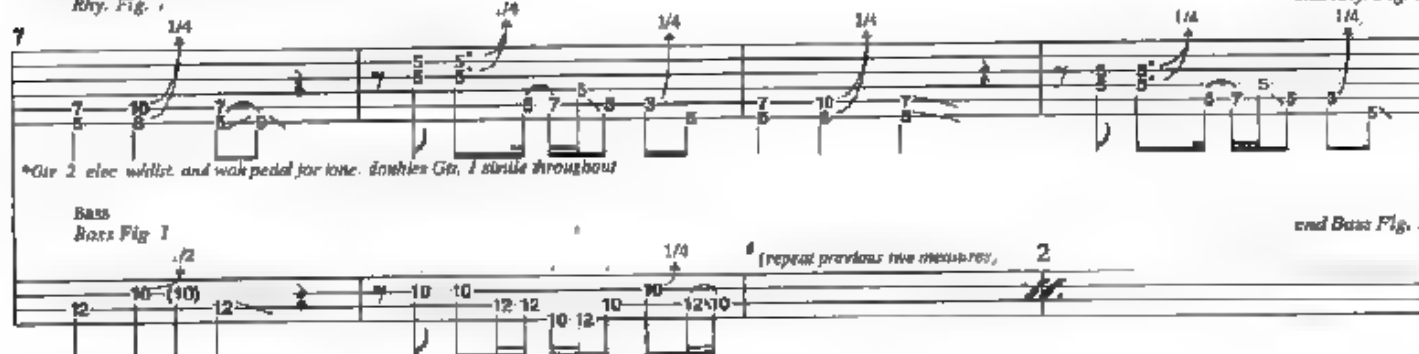
A5 C5 A5

C

\*Gtrs. 1 and 2 (elec. w/dist.)

Rhy. Fig. 1

end Rhy. Fig. 1



(0:30, 0:55, 1:08)

A5 C5 A5

C

A5 C5 A5

C

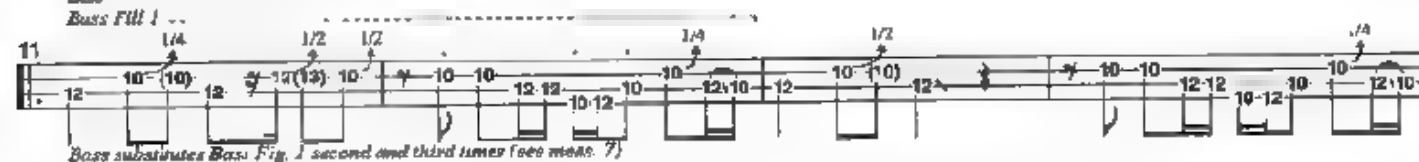
Gtrs. 1 and 2 repeat Rhy. Fig. 1 simile (see meas. 7)

Gtr. 1 substitutes Fill 1 third time

Bass

Bass Fill 1

end Bass Fig. 1



Bass substitutes Bass Fig. 1 second and third times (see meas. 7)

**FILL 1 (1:56)**

A5 C5 (A5)

Gtr. 1

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# "THE WIZARD"

1.  
(2nd and 3rd times) skip ahead to [D] C 1st Guitar Solo (0:42)  
Free time

N.C.(A5)  
Gtrs. 1 and 2

16

Gtr. 1

Bass

\*light tremolo picking

\*Tremolo pick first time only.

(cont. next two meas.)

Gtr. 1

18

full

full

(go back to meas. 11)

2., 3.  
[D] (1:07 2:07)  
A5 Bb5 A5  
Rhy. Fig. 2

20

\*repeat previous chord

Bass Fig. 2

end Bass Fig. 2

\*Play note in parenthesis first time.

[E] Verses (1:18 2:17 3:24)

1. Misty morning clouds in the sky without warning the wizard walks by
2. Evil power disappears when the wizard is near
3. Sun is shining Clouds have gone by All the people give a happy sigh

A5 Bb5 A5  
Gtr. 2 plays Rhy. Fig. 2, note four times (see meas. 20)  
Gtr. 1 Fill 1

Bb5 A5  
Gtr. 1 substitutes Fill 3 on 2nd verse  
Fill 2

24

Bass plays Bass Fig. 2 twice (see meas. 20)

Fill 3 (3:24)  
A5  
Gtr. 1

full

T  
A  
B



# "THE WIZARD"

Casting his shadow  
He turns tears  
He has passed by

Bb5

weaving his spell  
into joy  
giving his sign

A5

Funny clothes  
Everyone's happy  
Left all the people

Bb5

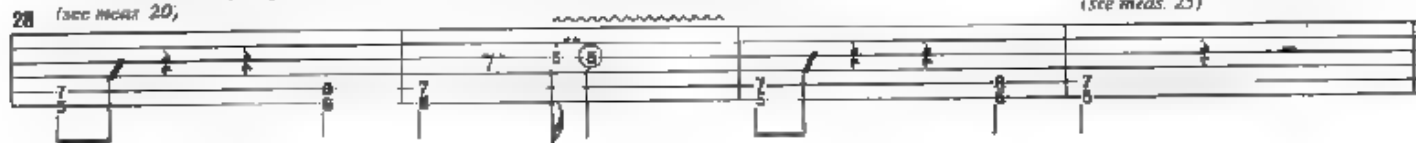
Twinkling bell  
when the wizard walks by  
feeling so fine

A5

Gtr. 1 substitutes Rhy. Fig. 2 third time  
(see meas. 20)

Gtr. 1 substitute, Fill 2 second time (see meas. 27)

Gtr. 1 substitutes Fill 1 second time  
(see meas. 25)



## F Chorus (1:38, 2:38, 3:43)

Never talking

just keeps walking

speeding his magic

(1st time, go back to [B])  
(3rd time) skip ahead to outro [I]

G5 B5 A5

Gtr. 1 and 2

(repeats previous measure)



## G 2nd Guitar Solo (2:48)

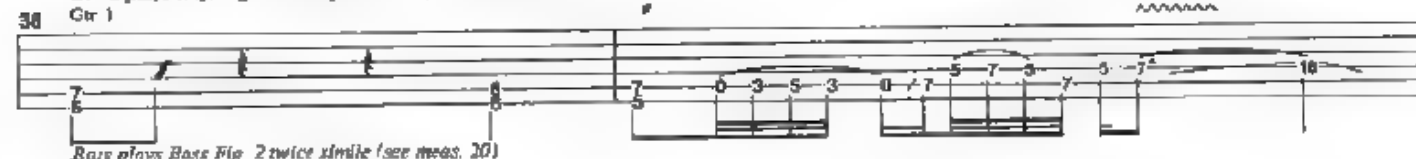
A6

Bb5

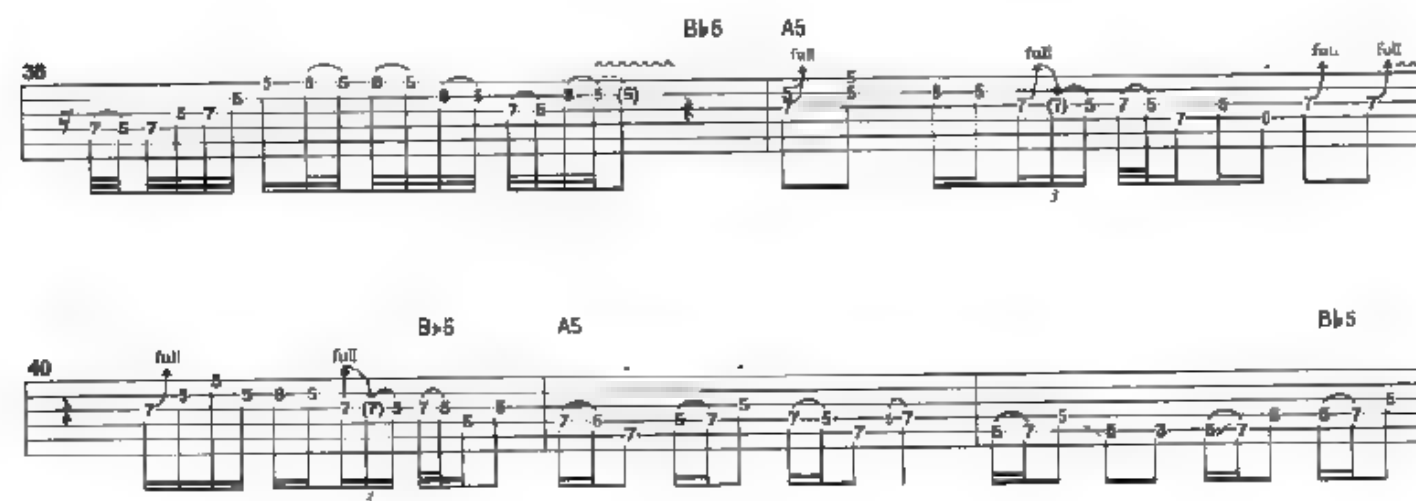
A5

Gtr. 2 plays Rhy. Fig. 1 simile four times (see meas. 20)

Gtr. 1



Bass plays Bass Fig. 2 twice simile (see meas. 20)



**[H] Harmonica Solo (3:05)**

[illegible]**I** **Intro** (p.53)

52

A5 C5  
Gtrs. 1 and 2

A5

G

A5 C5 (A5)

G

Gtr. 1

1/4

1/4

1/4

1/4

1/4

1/4

Bass plays Bass Fig. 1 (see meas. 7)

Bass substitutes Bass Fill 1 (see meas. 11)

[illegible]

As heard on **Paranoid** (WARNER BROTHERS)

Words and Music by **Frank Iovino, John Osbourne, William Ward and Terence Butler** • Transcribed by **Andy Aledort**

E5 D5 G5 F#5 F5 Em E7(no3) B6 D7(no3) C7(no3) C5

**A Intro (0:00)**

**Slowly** ♩ = 56 (♩ =  $\frac{3}{4}$ )

[illegible]

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(0:52, 4:20)

**B** Faster ♩ = 88 (♩ - ♩)

D5 E5

9

12 14

10 12

BASS Fig. 1

5 7 7

5 7 7

D5 E5

**© 1st and 4th Verses:** (1:02, 4:40)

- |    |                   |                        |               |                      |                  |
|----|-------------------|------------------------|---------------|----------------------|------------------|
| 1. | General<br>Evil   | gathered<br>minds that | in<br>plot    | their<br>destruction | masses           |
| 2. | Now in<br>No more | darkness<br>war pigs   | world<br>have | stops<br>the         | turning<br>power |

just like witches all black  
Sorcerer of death's con-  
fession  
Ashes where the bodies  
Hand of God has struck the hour

Gifts 1 and 2

12 D5 E5 D5 E5



12-12 12-12

Bass plays Bass Fig. 1 eight times (see meas. 91)

(1) mass construction

(3) burning

1724.501

In the fields the bodies burning  
Day of judgment God is calling

16

D5 E5

Qtr L.

12 12

3

# "WAR PIGS"

as the war machine keeps turning  
On their knees the war pigs crawling

Death and hatred to man  
Bagging mercies for their

19 D5 E5 Gtr. 1 D5 E5

kind  
also

Poisoning their brainwashed minds  
Satan laughing spreads his wings

Oh Lord yeah

22 Em Gtr. 1 D5 E5

**D** (1-48, 823)

D5 E5

G6 F#5 F5

E5

D5 E5

G5 F#5 F5

E5

25 Gtrs. 1 and 2

Bass  
Bass Fig. 2

(2nd time) skip ahead to interlude **I**

D5 E5

G6 F#5 F5

E5

D5 E5

G6 F#5 F5

E5

Gtrs. 1 and 2 substitute

Rhy. Fig. 2 second time (see below)

28

end Bass Fig. 2

Rhy. Fig. 2 (541)

Gtrs. 1 and 2

F5

E5

(2:07)  
(E5) Em  
Rhy. Full 1.  
33 PM PM

## E 2nd Verse (2:17)

Politicians hide themselves away fight They only started the war poor Yeah  
Why should they go out to fight They leave that all to the poor

N.C.(E5)

Gtr. 2 substitutes Rhy. Full 1 first time (see meas. 33)

37 PM PM 1/2 1/4 2

(2:38)  
(E5) Em  
41 PM PM

## F 3rd Verse (2:40)

Time will tell on their power minds Making war just for fun Yeah  
Treating people just like pawns in chess Wait till their judgment day comes

N.C.(E5)

45 PM PM 1/2 1/4 2

## G (3:08)

D5 E5 G5 F#5 F5 E5 D5 E5 G5 F#5 F5 E5

Gtr. 1 and 2

49

Bass plays Bass Fig. 2 twice (see meas. 25)



# "WAR PIGS"

43

D5 E5      G5 F#5 F5      E5      D5 E5      G5 F#5 F5      E5

## [H] Guitar Solo (9:30)

N.C.(E5)

Gtr. 1 and 2

57

59

(9:41)

Gtr. 2

Gtr. 3 plays Fill 1 (see below)

61

Fill 1 (9:44)

(B5)

Gtr. 5 (overdub, elec. w/dist.)

65

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The musical score for 'Gimme Shelter' features two staves. The top staff is for guitar, labeled 'Gtr. 1 and 2', and the bottom staff is for bass, labeled 'Bass'. The guitar part includes various techniques such as 'Fol' (fretted), 'Fol' (fretted), 'Fol' (fretted), and 'Fol' (fretted), along with 'Fol' (fretted) and 'Fol' (fretted). The bass part includes various techniques such as '1/2', '1/4', '1/4', '1/4', '1/4', 'Fol', '1/4', and '1/4'. The score is written in a standard musical notation style with a key signature of one flat and a time signature of 4/4.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style with many beamed eighth and sixteenth notes. Above the staff, there are ten 'full' markings, each with a downward-pointing arrow indicating a full measure rest. The second system also consists of a single staff with a treble clef and a key signature of one flat. It continues the melody from the first system. Above this staff, there are three '1/2' markings with downward-pointing arrows, indicating half-measure rests. The score is written in a clear, legible font, and the notes are well-spaced.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody begins with a quarter note G4, followed by a quarter note A4, and then a series of eighth notes: G4, A4, Bb4, A4, G4, F4, E4, D4. A wavy line indicates a continuation of the melody. The second system also consists of a single staff with a treble clef and a key signature of one flat. The melody continues with a quarter note D4, followed by a quarter note C4, and then a series of eighth notes: Bb3, A3, G3, F3, E3, D3, C3, Bb2. The score is written in a simple, clear style suitable for a children's songbook.

# "WAR PIGS"

73 P.M.  $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$  P.M.  $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$  E5

76 D5 E5 D5 *go back to [E]* *pick E*

## 1 Interlude (5:40)

79 E7(no3) *let ring* E5 B5 D5

82 E7(no3) *let ring* E5 G5 E5 E7(no3) *let ring*

85 E5 B5 D5 E7(no3) *let ring* E5 G5 E5



(8:04)

E7(no3)

85

let ring

D7(no3)

92

let ring

C7(no3)

let ring

J Outro (8:30)

N.C.(Em)

(D)

(Em)

(D)

(Em)

(D)

100

Bass Fig. 3

end Bass Fig. 3

(Em)

(D)

(Em)

104

Chrs. 1 and 2

Bass plays Bass Fig. 3 four and one half times similar (see meas. 100)

(D)

(Em)

107

full

full

full

full

full

full

full

full

# "WAR PIGS"

(D) (E5)

Gtr. 2  
100

Gtr. 1

(D) (Em)

111

(D) (Em) (D)

113

(Em) (D) (Em)

Gtrs. 1 and 2  
116

(D) (Em) (D)

118

(7:38) E7(no3) E5

122

Bass

\*Tape is sped up; last chord sounds 10 whole steps higher.

The score is written for two guitars (Gtr. 1 and Gtr. 2) and a bass. It consists of several systems of staves. The first system (measures 100-110) features Gtr. 2 with a melodic line in D major and Gtr. 1 with a rhythmic pattern. The second system (measures 111-112) continues the melodic and rhythmic themes. The third system (measures 113-114) introduces a key change to E minor. The fourth system (measures 115-116) features a 'let ring' instruction. The fifth system (measures 117-118) continues the E minor theme. The sixth system (measures 119-120) shows a key change to E7(no3) and E5. The seventh system (measures 121-122) features a bass line and a final chord. A note at the bottom indicates that the tape is sped up and the last chord sounds 10 whole steps higher.



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